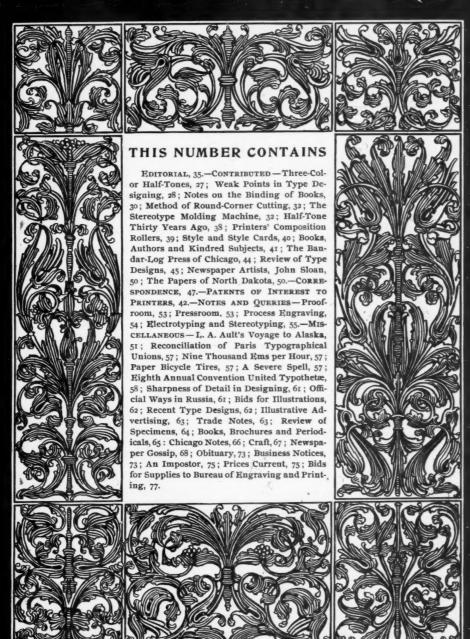
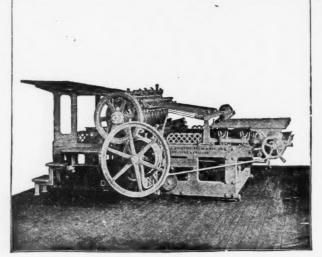
# THE INLAND PRINTER



Publishers:The Inland Printer Company 212-214 Monroe St Chicago VSA



# It is a "Striking" fact

that our COMPETITORS have to CUT PRICES in order to make a sale when in competition with

The "ECONOMIC" Two=Revolution Press....

Did it ever "STRIKE" YOU that their machines must cost less to build to permit them to do this?

Compare the Construction,

Workmanship, Construction, with that on ... "The Economic" you will see WHY.

CAMPBELL PRINTING PRESS & MFG. CO.

334 Dearborn Street, CHICAGO.



1 Madison Avenue, NEW YORK.

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George Mather's Sons Company,

MANUFACTURERS OF

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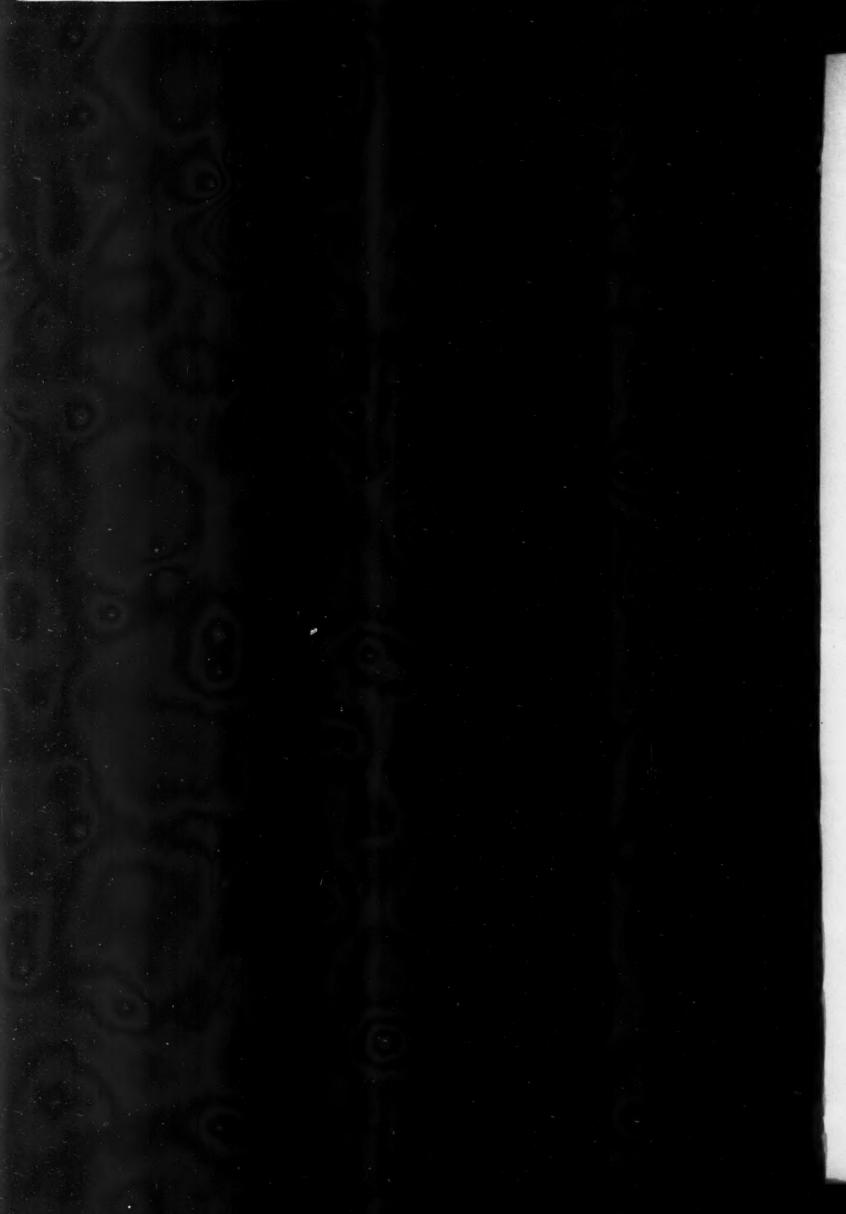
29 Rose Street, New York.

CHICAGO BRANCH: Suite 204 and 205, 154-158 Washington St.

CHAS. A. MOORE, Manager.

GEORGE MATHER'S SONS CO., 106 Pearl Street, Boston, Mass.





### Annual Announcement.

#### TO THE TRADE:

The Fancy Stationery Department beg to inform their customers that samples of our new line of Programs, Invitation and Wedding Cards, etc., for the Season, September, 1894, to August, 1895, are now ready.

### LIST OF LEADING CLASSES OF FANCY STATIONERY AND PRICES FOR SAMPLES:

Folders, Invitati	on a	and	Wed	lding	s Sto	ck,	etc.,		=		\$1.00
Engraving and I	Emb	ossi	ng (s	showi	ng san	iple o	Stock	Styl	les, et	c.),	.50
Calendars,	=		=		=		=		=		.50
Visiting Cards,		=		=		=				*	.25
Menus,	=		=				=				.25
<b>Mourning Goods</b>	,	=		=				=			.25
Society Cards,			=		=				=		.25
A full set of abo	ve.					=		=			2.00

(These Samples furnished to Printers and Stationers ONLY.)

Send for our Fall Announcement Circular, which will give you complete list of our various lines, shipping terms, etc.

### J. W. BUTLER PAPER COMPANY,

216 and 218 Monroe Street, CHICAGO.

# L. L. Brown Paper Co.

ADAMS, MASS.

MANUFACTURERS OF

### LINEN LEDGER AND RECORD PAPERS

FOR COUNTY AND STATE RECORDS.

### A Full Line of Bond and Typewriter Papers.



THE OLD STONE MILL OF L. L. BROWN PAPER CO., ADAMS, MASS.

#### KKKKKKKKKKKK

There are certain brands of *Ledger Paper* to be relied upon, made of the best possible rag stock, new cuttings, linen fiber, that *time* and *age* will not deteriorate; such is the

### L. L. Brown Paper Co's Linen Ledgers.

This company has made a specialty of Linen Ledger Paper for forty-five years, and the result is a quality of excellence far ahead of the manufacturers of the world.

While the Linen Ledger Paper manufactured by us stands at the very front, we have also given great attention to the manufacture of

### Bond and Typewriter Papers.

To such a degree of perfection have these papers been carried, that the stock of no dealer catering for the *best trade* is complete without an assortment of these *standard* 

#### Read the Award of L. L. BROWN PAPER GO. from the WORLD'S GOLUMBIAN EXPOSITION.

#### →>\*\* AWARD \*\*<

1st. For superior strength, texture and finish.

2d. For uniformity and excellence of sizing, producing an agreeable surface for writing; and is susceptible of several erasures, and writing over the same surface.

3d. For clearness of color.

4th. For skill in the various processes of manufacture.

5th. For the purposes of Records, these papers are of the highest grade, and are adapted to stand the test of time and varying climates without deterioration in sizing, strength or finish.

(SIGNED) E. MORGAN, INDIVIDUAL JUDGE.

APPROVED: { H. I. KIMBALL, PREST. DEPARTMENTAL COM. JOHN BOYD THACHER, CHAIRMAN EXECUTIVE COM. ON AWARDS.

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Agents for Parsons Paper Co's celebrated Writings, Bonds, etc. Special attention given to furnishing regular publications.

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WE CARRY A COMPLETE LINE OF THE FOLLOWING:

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A SUPER BOOK White and Tinted,
Wrapping Manila,
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A SPECIALTY OF PRINTING PAPER IN ROLLS.

### HIGH GRADE LINEN LEDGE



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### RIVERSIDE PAPER CO.

HOLYOKE, MASS.

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Bingham
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Manufacturers of
Printers' Rollers

MEW PROCESS
No Pin-holes, but Rollers
solid and smooth, Round and
True-

Prices, cheaper than the dearest and dearer than the cheapest. But, always for the

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Book Papers.
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odd sizes and weights are required. Surplus stocks of manufacturers bought, which our customers always get the benefit of.

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First-Class Bond.

For Bonds, Deeds, Certificates, Drafts and Correspondence.

These papers are unexcelled.

LARGEST VARIETY.

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Royal Bond. (WATERMARKED)

The Best No. 2 Bond in the market.

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Old Hampden Bond. (WATERMARKED)

Pink, Blue, Buff, Lavender, Azure Wove, Cream Wove and Laid.

 $17 \times 22 - 16$ ,  $17 \times 28 - 20$ ,  $19 \times 24 - 20$ ,  $19 \times 30 - 24$ .

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Extra No. 2 Bond.

An Excellent Paper at less price than First-Class Bond.

Mercantile Bond.

Suitable for all Commercial purposes.







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It is making its mark in 5,000 hustling pressrooms

from Panama to the other end of Germany. Fully two-

thirds of the money-making printers in the United States are using this machine. It is simple, and solid enough to stand the rough usage incident to heavy presses. It is absolutely accurate. It is the best-more, it is the only perfect-device of the kind in the world. Catalogue sent on application.



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Type Setting and Distributing in One Machine.

Produces Perfect Typographical Results, and Saves One-half Cost of Hand Composition.

Does Not Require a Machinist. Is Not a Casting Machine.
Over 400 Thornes in Use.

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YOU CAN'T AFFORD TO BE WITHOUT THEM.

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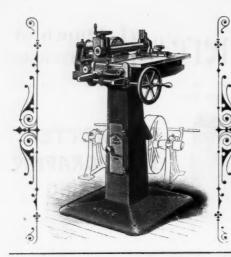












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KEITH LEDGER PAPERS are well made, strong, hard sized, write without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger paper.



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The following papers have this press in daily use:

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Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery.

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HIGHEST AWARD AT COLUMBIAN EXPOSITION.
LARGEST OUTPUT OF FOLDING MACHINES.

HIGHEST GRADE MACHINERY.

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OFFICES: BOSTON, CHICAGO, SAN FRANCISCO, AND LONDON, ENGLAND. FACTORY AT PEARL RIVER, ROCKLAND CO., N. Y.

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# Latham — Manufacturing Company,

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PRINTERS' AND BOOKBINDERS' MACHINERY.



SPECIAL BARGAINS in New and Second-... hand Cylinder Presses, Hand Presses, Job Presses, Wire Stitchers, Cases, Stands, Pulleys, Chases, etc. Materials and Supplies. Bookbinders' Machinery and Supplies, Gas Engines, Steam Engines and Electric Motors.

> SUCH BARGAINS NEVER OFFERED BEFORE.

Secondhand Machinery equal to new in operation and appearance.

So many Complaints!!!

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being "Entirely too Short" by printers who have tried it by the optical method, i. e., looked at the can. But every printer who has put it in his fountain knows that IT FLOWS. The fact is, Chinese Black is peculiar.

It is "short" (in the can) and it's "long" (in the fountain). It will dry (on paper) and it won't (on the rollers). It is expensive (to match) but it's cheap (to buy).

AND IT'S BLACK.

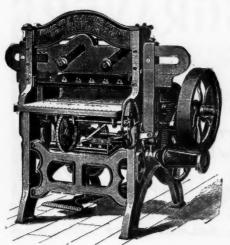
Write for peculiarities of price, etc.

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The only AUTOMATIC Self-clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp.

Labor saved will pay entire cost of Cutter in two years. HIGHEST AWARD at the World's Fair.

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Announcements, At Home Cards, Letter-Heads and Business Cards

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Steel and Copperplate Engravers and Printers,

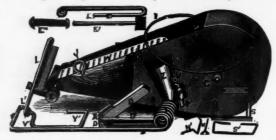
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EMBOSSED LETTER-HEADS OUR SPECIALTY.

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In sending for Samples, please state what you want.

### Dick's Seventh Mailer.



With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

OVER 8,000 NOW IN USE. PRICE, \$20.25, WITHOUT ROYALTY.

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### W.B. CONKEY COMPANY,

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SPECIAL AND ELABORATE DESIGNS FOR CASES FOR ALL PORTFOLIOS PUBLISHED.

Handsomely Embossed Cloth, Half Morocco and Full Morocco Cases, also Cloth Sides

LOWEST PRICES AND PROMPT ATTENTION.

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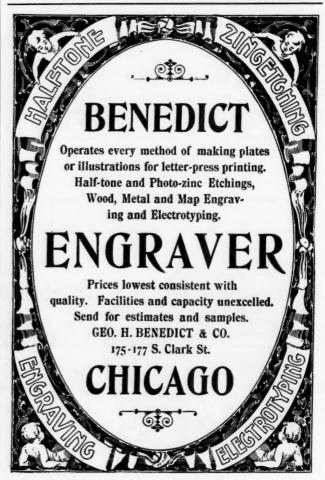
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# INSTANTANEOUS PROCESS ENGRAVING

FOR ALL CLASSES OF WORK.
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**600000** 



Paper Cutters and Bookbinders' Machinery.

Our New ROUND-CORNER CUTTER.

Knives Interchangeable.
Three sizes of Knives with each Machine.

Special Machines to order for Large Blank Work.

THE NEW

### Sheridan Punch.

THIS IS A

NEW AND IMPROVED MACHINE. STRONG AND POWERFUL.

Adjustable Gauges.

Interchangeable Punches and Dies.

Will take from one sheet to half an inch of paper.

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Foundry and Works - Champlain, N. Y.



Price, complete with one Punch and Die, - - - - \$20.00

Extra Punches, Dies and Eyelets, \$2.50 per set.

The Ault & Wiborg Company's



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### \$100.00 IN PRIZES ....

For particulars see Editorial Columns of this issue of THE INLAND PRINTER.

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The Acme Paper Cutting Machines,

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The "Capital," "Criterion" and "Monarch"

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#### World's Columbian Commission.

WASHINGTON, D. C., April 7, 1894.

\* \* \* "The exhibit of Montague & Fuller was one of the most ambitious exhibits in the Machinery Department, and the largest collection of machinery in its class." \* \* "The exhibit of Montague & Fuller was awarded nine medals and eleven diplomas."

Yours,

JOHN BOYD THACHER. (SIGNED)

Chairman.

(SIGNED) M. L. MCDONALD, JR.,

Chief of Awards for Machinery.

AND A FULL LINE OF

### BOOKBINDERS' AND PRINTERS' .... MACHINERY....

THREAD, TAPE, WIRE, DUPLICATE PARTS, ETC.

> We GUARANTEE\_ Every Machine We Sell.



28 READE STREET, NEW YORK.

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82 PLYMOUTH PLACE,

# The American

.. Originators of Beautiful .. Book, News & Jobbing Paces

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DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
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F. WESEL MFG. CO., New York City.
ROBERT ROWELL, Louisville, Ky. TORONTO TYPE FOUNDRY CO., Toronto, Ont., & Winnipeg, Man.
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H. L. PELOUZE & SON, Richmond, Va.
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Cherry Purniture . . .

Benzine Cans, Quoins .

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Wood Goods, Etc. . . .

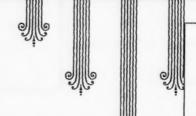
#### Manufacturing Foundries

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DICKINSON TYPE FOUNDERY, Boston, Mass.
BOSTON TYPE FOUNDERY, Boston, Mass.
AMERICAN TYPE FOUNDERS' CO., Successor to JAS. CONNER'S SONS,

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CINCINNATI TYPE FOUNDRY, Cincinnati, Ohio.
BENTON-WALDO TYPE FOUNDRY, Milwaukee, Wis.
CLEVELAND TYPE FOUNDRY, Cleveland, Ohio.
PALMER & REY TYPE FOUNDRY, San Francisco, Cal.
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MARDER, LUSE & CO. FOUNDRY, Kansas City, Mo. MARDER, LUSE & CO. FOUNDRY, Omaha, Neb. THE DENVER TYPE FOUNDRY CO., Denver, Colo. PALMER & REY TYPE FOUNDRY, Portland, Ore.

Prompt and

# Reliable Service

Manufacturers of Hercules Gas and Gasoline Engines Guaranteed

Our Specialty:
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Five Artistic Lithographed Designs. Prices in keeping with the times.

\* Ready Now.

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STOCK CERTIFICATE BLANKS, CHECK, DRAFT AND CERTIFICATE OF DEPOSIT BLANKS,

Finely Lithographed for PRINTERS' Use.

SAMPLES AND PRICES ON APPLICATION.

GOES LITHOGRAPHING CO.

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# ALBERT B. KING, 87 and 89 William St., New York. It's a Pleasure

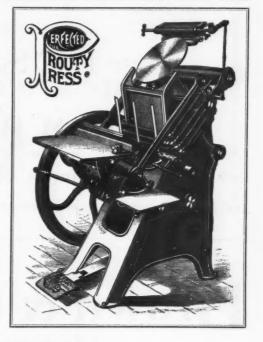
New York Trade supplied by

For us to have a caller who thoroughly understands his business, and who wishes to investigate everything about job printing presses; and the more study and investigation he puts into the examination of our machines, the better we like it. Then one will see and appreciate the many points of superiority over others—points that we not only claim, but printers who use our presses will agree to; points of great interest for half-tone printing especially.

RO RO RO RO RO RO

The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.

RO RO RO RO RO RO



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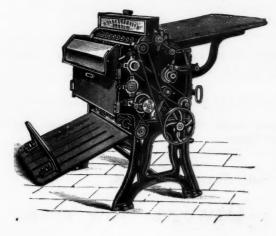
. MANUFACTURERS . . .

Perfected Prouty Job Printing Presses,

WOOD PRINTERS' MACHINERY AND SUPPLIES.

128-130 Oliver Street.

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#### THE EMMERICH

### Bronzing Dusting Machine.

SIZES

12×20, 14×25, 16×30, 25×40, 28×44, 34×50, 36×54.

Write for Prices and Particulars.

EMMERICH & VONDERLEHR.

OVER 700 IN USE.

191 & 193 Worth Street, NEW YORK.

SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

POWER SIEVES for sifting Bronze and other Powders.

WE DO NOT MAKE THE CHEAPEST ..... BUT THE BEST

### Printers' Rollers

CASTING THEM IN "GATLINGS," COINING THE PHRASE OF

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"Machine = Cast Printers' Rollers"
FOR THE PRODUCT.

These Rollers give BETTER presswork with

### LESS LABOR

than the old style.

### BINGHAM BROTHERS COMPANY,

MANUFACTURERS OF

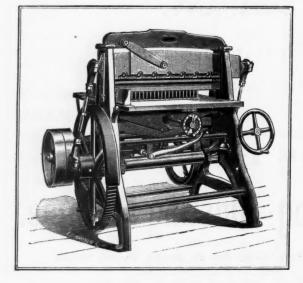
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49-51 Rose Street.

(FOUNDED 1849.)

NEW YORK.

# Brown & Carver



### ....CUTTER

IS DESIGNED ESPECIALLY FOR HEAVY AND LIGHT WORK REQUIRING ACCURACY....

IS SIMPLE IN OPERATION AND MECHANISM.

The Knife-bar is pulled down at both ends, insuring even cut.

The Knife is adjusted by a turn of the connecting rods at each side, and can never cut below into stick, nor fall short of the point to which it has been adjusted.

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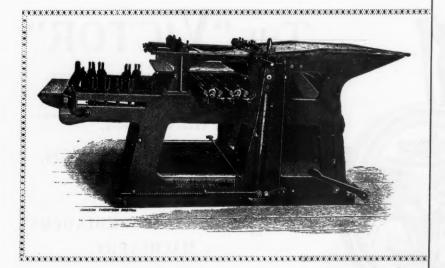
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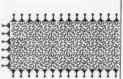
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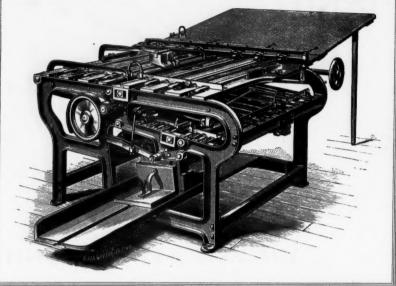
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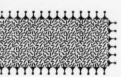
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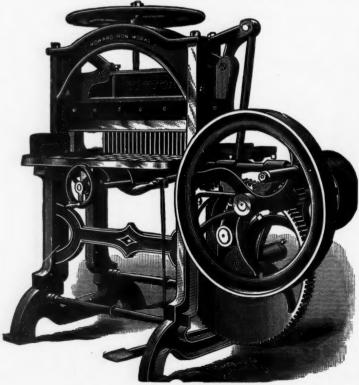


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IN THE UNITED STATES

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FRED'K H. LEVEY, Pres't.

59 Beekman Street, New York.

CHAS, E. NEWTON, Vice-Pres't.

We beg to call the attention of all Printers and Publishers in the country to the following letters from some of our leading customers, which have been kindly tendered us.

OFFICE OF THE PUBLIC PRINTER,

Washington, D. C., June 20, 1894.

Washington, D. C., June 20, 1894.

FRED'K H. LEVEY Co., Manufacturers, etc., New York City:

Gentlemen,—In response to your request of 19th inst., I cheerfully state that in 1886 a somewhat exhaustive test was made of book and job inks in this office, under my direction. Following such test, the inks furnished by you were selected in part for office use, both for reasons of color, economy in use and cost.

These inks gave such great satisfaction, especially in fine bookwork, engraving and half-tone printing, that I have this year, upon taking charge of this office again as Public Printer, directed the use of your inks without any request on your part.

Very truly yours.

Those Erenders.

Very truly yours, THOS. E. BENEDICT,

Public Printer.

THEO. L. DEVINNE & CO., PRINTERS, THE DEVINNE PRESS.

12 Lafayette Place, FRED'K H. LEVEY Co., New York:

New York, June 12, 1894. Dear Sirs,—We have been using your inks for some years past and can testify to their general excellence, more especially for their use on coated paper. We find them very uniform, and with your nice graduations of body we can suit ourselves for almost any condition of paper. They are certainly very superior in quality, and we are highly satisfied with the results obtained from their use.

Yours very truly,

THEO. L. DEVINNE & CO.

TROW DIRECTORY, PRINTING AND BOOKBINDING CO. Printing and Bookbinding Department,

201-213 East 12th Street,

New York, June 19, 1894.

Messrs. FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have used your inks on various publications for several years, and their adaptability to all grades of printing has given us the best satisfaction. Your ability to furnish satisfactory material for all requirements—depending upon such conditions as changes in the atmosphere and various kinds of paper—has been thoroughly demonstrated. You are particularly successful with the grades for half-tone work on coated paper. Its uniformity in quality, depth of color, and fine working qualities have given very gratifying results.

Yours truly,

TROW DIRECTORY, PRINTING AND BOOKBINDING CO. Per R. W. SMITH, Pres't.

D. APPLETON & CO.,

72 Fifth Avenue,

New York, June 26, 1804. Messrs, FRED'K H. LEVEY CO:

Dear Sirs,—We take pleasure in saying that we have used your ink for a number of years, and we have found it uniform and satisfactory.

Yours truly,

D. APPLETON & Co.

THE LADIES' HOME JOURNAL.

CURTIS PUBLISHING CO.

Philadelphia, June 19, 1894. Business Department.

THE FRED'K H. LEVEY Co., 59 Beekman Street, New York:

Gentlemen,—Since we began using our own mechanical plant, February, 1891, we have bought our LADIES HOME JOURNAL ink and much of that for the varying covers of the magazine from you. Based on the experience of more than three years prior to April 2, 1894, we made a years' contract with you from that date. We have not regretted, nor do we expect to repent having made such a contract.

Very truly yours,

THE CURTIS PUBLISHING CO.

A. H. SIEGFRIED, Business Mgr.

THE COSMOPOLITAN MAGAZINE, Editorial Department.

MY DEAR MR. LEVEY:

New York, June 20, 1894. I have to thank you for the high standard and uniform excellence of the "Coated," "Text" and Colored Inks furnished by you to the Cosmo-POLITAN during the past year.

Believe me very appreciatively and sincerely yours,

JOHN BRISBEN WALKER.

MR. FRED'R H. LEVEY, Pres't, etc.

New York, June 19, 1894.

THE FRED'K H. LEVEY Co., New York City:

Gentlemen,—It gives us great pleasure to state that your black and colored inks which we have used on Puck and on our other publications for the past year, have given great satisfaction.

Their uniform and excellent quality has proved a great factor in turning out satisfactory work.

We are very truly yours,

KEPPLER & SCHWARZMANN, Inc.

H. WIMMEL, Secretary.

OFFICE OF THE NEW YORK LEDGER.

Cor. Spruce and William Sts..

FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—For the past four or five years we have used your inks almost exclusively on the New York Ledger and our library periodicals. We are pleased to say that the inks which you have furnished us have given excellent satisfaction, and your prices have always been low for quality.

Yours very truly, ROBERT BONNER'S SONS.

AMERICAN LITHOGRAPHIC COMPANY,

No. 203 Broadway,

New York, June 21, 1894.

Messrs. F. H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have found your Letterpress Inks absolutely uniform in quality and the best in the market for the price.

Very truly yours,

AMERICAN LITHOGRAPHIC COMPANY,

Per G. W. DONALDSON, 2d Vice-Pres. & Pur. Agt.

OFFICE OF THE NEW YORK BANK NOTE CO.,

75 Sixth Avenue,

New York, June 25, 1894.

FRED'K H. LEVEY COMPANY, 59 Beekman St., City:

Gentlemen,—The fact that during the past five years we have printed over 1,500,000,000 strip tickets, using your inks only, sufficiently attests our preference for them. Yours very truly,

GEORGE H. KENDALL, Pres.

LIFE.

19 and 21 West 31st Street,

New York, June 26, 1894.

Messrs: FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take great pleasure in stating to you that much of the reputation that Life has for fine printing and particularly for its half-tone effects, is owing to the use of your blue-black ink.

Very truly yours, LIFE PUBLISHING COMPANY.



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in nearly every large town in the country. If you cannot find them on sale, write direct to the Cincinnati or Chicago office. These goods are **the Best** for every purpose, and are preferred to other brands by **the Best** printers. Get in this class **now**. Correspondence invited.

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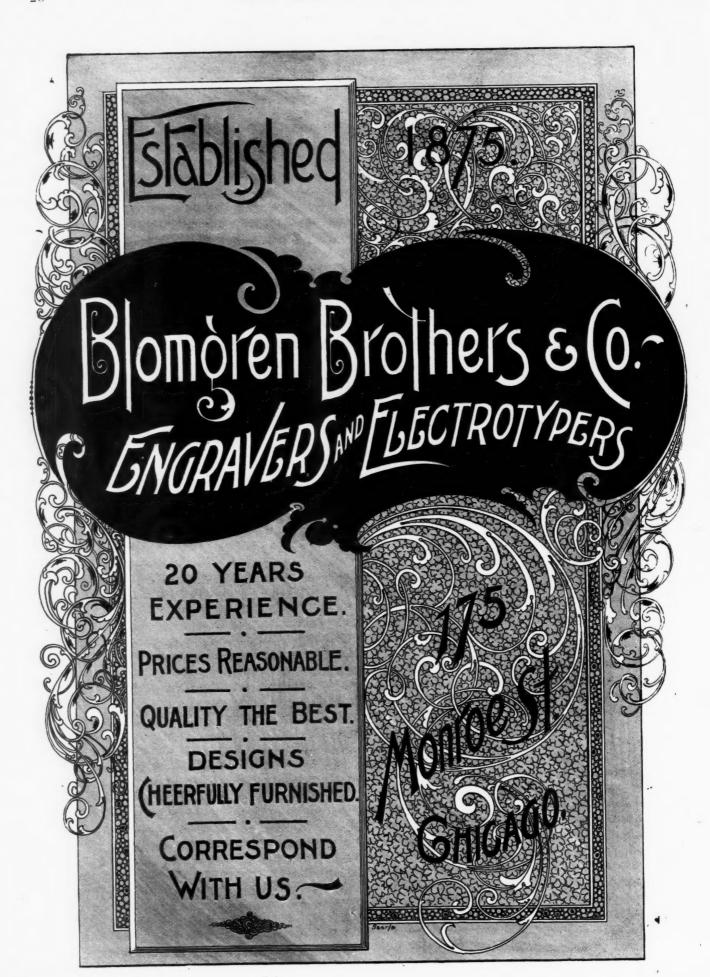


VARNISH OILS

FOR MANUFACTURERS OF

PRINTING INKS.

181 FRONT ST., NEW YORK.



### GEYAN DREUTHY.

The Ninety-third Regiment of Scotch Highlanders, on their way to the second relief of Lucknow\* during the Sepoy mutiny in British India, when marching through the streets of Calcutta were met by the European residents with the most open-handed hospitality. Thus, among other generous acts, tankards of cool beer were passed along the kilted lines—of which, it is duly recorded, the "kilties" did not require much urging to partake, because, as explained, with that honest innocence peculiar to that nationality and in the richness of their own vernacular, they were "geyan dreuthy." It is difficult to convey in English the full significance of this dialectical expression. To be dreuthy (thirsty) might be signified by a goblet; but to be geyan dreuthy (very, VERY thirsty) would be best illustrated—well, say, by a gallon!

The foregoing pretty well indicates, we think, the state of trade in general. It's "dreuthy"—nay, more, "geyan dreuthy." Does this not imply that greatest of all abhorrences of Nature—a void, a vacuum?

We know, and many of you must secretly admit it, that one of the great voids in the printing offices of the United States is caused by the absence of our "Colt's Armory" Presses.

Gentlemen, we are prepared to supply the deficiency—to fill the vacuum—and thus put you at peace with Nature. So armed, you will be irresistible in competition. Once properly filled up with "Colt's Armory" Presses, with "dreuth" allayed, and then, like the gallant lads of the Ninety-third, you will surely rescue your trade from oblivion; for these presses surpass all others in the reaching qualities of endurance, convenience and speed.

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"Colt's Armory" Platen Presses for Every Duty,

Temple Court Building, NEW YORK CITY.

Catalogues, samples of work and indorsements on application.

\*"Aye, aye, Sir Colin," came from a voice in the ranks, just before making the assault, "you ken us and we ken you; we will bring the women and children out o' Lucknow or dee wi' you in the attempt." And they rescued them. No human act in history stands on a higher plane for bravery, endurance and tenacity of purpose. Not one man shirked his duty.

W. O. TYLER, President.

F. P. TYLER, Sec. and Treas.

This cut represents the New Pin-hole Perforating Machine, which for durability, strength,

and general adaptability to the purposes for which it is in-

tended, stands second to none,

having many advantages over all other machines. It will

perforate a sheet 26 in. wide and any desired length.

It consists of two die wheels placed in such a position as to register perfectly, with no

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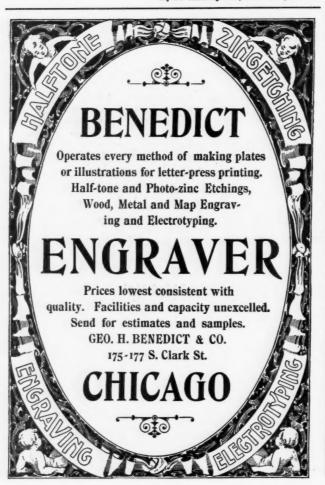


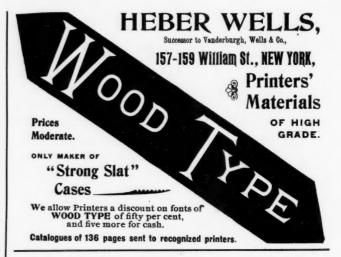
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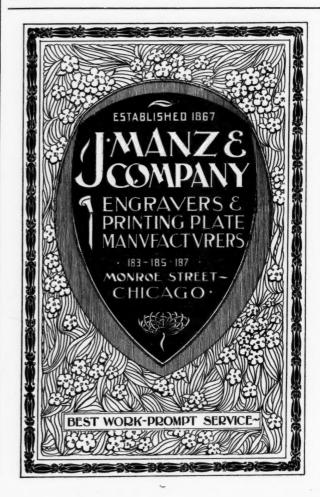
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Messrs. Brown and Van Etten are the original inventors and patentees of all improvements on the Brown Folders. Parties requiring Folding Machines will find it to their interest to correspond with us before pur-



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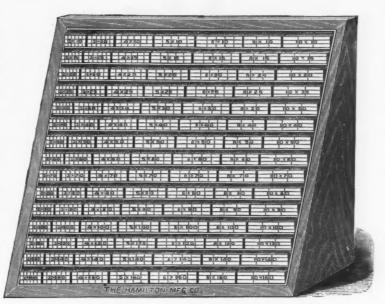
of the greatest annoyances about a printing office is the constant shortage of furniture. When an abundance is supplied it is wasted.

A thing that obviates this difficulty

### Will Save You Money.

The ordinary furniture case is not sufficient for large offices; therefore, we present this **New Mammoth Case.** Contains 1530 pieces from 2 to 10 picas in width and from 10 to 160 picas in length. Price, \$40; less usual discount. A handsome as well as useful article of furniture.

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These Screens are Collodion Dry Plates copied direct from newly ruled and absolutely perfect originals. Positively better for half-tone work than originals, giving softer and more artistic effects, without harshness.

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The most valuable method yet introduced for engraving on copper by the half-tone process. Has the following advantages: Ease and simplicity of preparing the plates and quickness of printing. Ease of development. There is no rolling up, with its attendant disadvantages. There is only one etching, which can be carried to any sufficient depth without under cutting. The printing film is left on the copper, and is made so hard that it will withstand 50,000 to 75,000 impressions without the least wear. The only process wherein a half-tone from an eighty-line screen can be etched enough in one bite to print on cheap paper, and with cheap ink without smudging. Adapted to both Zinc and Copper Etching.

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Chase 6x10 in.; weight, 300 lbs., \$60

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Easier Tunning: simple in construction; the equal of any other job press;

Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York City free.

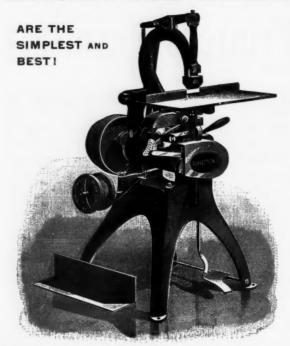
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very one warranted; for fine as well as for heavy work; two weeks trial
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A. OLMESDAHL, Manager.

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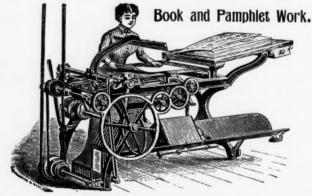
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A FAIR-WEATHER SAILOR.

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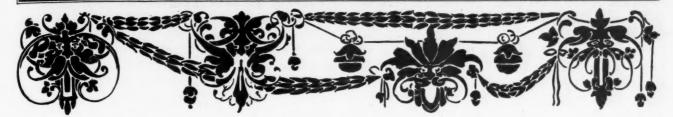


FRONTISPIECE, THE INLAND PRINTER, OCTOBER, 1894.

"MOONLIGHT."
FROM PAINTING BY G. A. COFFIN.

Plate by GEO. H. BENEDICT & CO., Chicago.

### THE INLAND PRINTER



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

Vol. XIV - No. 1.

CHICAGO, OCTOBER, 1894.

TERMS, \{\\$2.00 per year, in advance. Single copies, 20 cents.

#### THREE-COLOR HALF-TONES.

NO. I. - BY W. H. HYSLOP.



standpoint of the average photo-engraver, if we commence in the unusual way of discussing failure and causes of failure it is only because we are so thoroughly acquainted with his tools and surroundings. It will be granted that even

the best operators in photo-engraving establishments have, on more or less rare occasions, experience of fog, arising from some cause generally connected with the silver bath, and how seldom such fog arises from any defect in the camera; and yet it is not because the camera is perfect and light-tight, but because of the extreme insensitiveness of the wet plate to anything but direct light.

We are quite within the mark when we say that two-thirds of the cameras used in photo-engraving establishments are not light-tight, although for years good work has been turned out with them. We do not even exempt new cameras from this statement. Taking these facts into consideration, it is necessary at the outset to examine the camera thoroughly and close up holes wherever found; the joints between the bellows and frame are generally defective and require felt and good screwing up to make them perfect. If, after testing, the camera is found all right, the attention must be turned to the plateholder, and some method must be found to insure the three negatives being exactly the same size; there must be no variation one-sixtieth of an inch in a six-inch picture will spoil the whole effect. This is apt to be overlooked till too late, the fault not being apparent till the blocks are in the printing press. The best way to get over the difficulty is to make every part of the camera absolutely rigid.

The darkroom next requires attention, and if arrangements can be made for an extra darkroom or drying room so much the better. Of course, it is

RITING for and from the standpoint of the average photo-engraver, if we commence in the unusual way be ready for use as required.

necessary to see that white light does not creep into these rooms from unthought-of quarters, and a ruby lamp, such as is used by dry-plate photographers, must be ready for use as required.

Supposing everything has been done that fore-thought can imagine, we can proceed with the negative making. We are not going to theorize and argue as to whether the primary colors are violet, red and green, or yellow, red and blue; we have nothing to do with that at present, our object being to give instructions that will lead to good results.

For the sake of explanation we will suppose a diagram made up of standard yellow, red and blue figures, and we wish to reproduce it. Now, there is no known photographic process which in its negative will give the red and blue of equal density and the yellow as clear glass. So it is necessary to compromise, and in making our negative we get both red and yellow as clear glass. To make this negative it is only necessary to make it with an ordinary wet plate without any color screen. Any screen used would only lengthen the exposure without any compensating benefit.

The ordinary collodion negative is quite insensitive to our standard yellow; but, as that yellow becomes lighter or more nearly approaches white, you have a deposit in due proportion to the amount of white contained in it. The block made from this negative will be printed in yellow, and, of course, the yellow will underlie the red, and might be considered as untrue, but by a later compromise we reach a true result.

In making the negative for the red plate, the object is to get our blue and yellow of as equal a density as possible and our red as clear glass. A collodion plate would not do this, no matter what treatment was given it, and no matter what color screen was used, so we have recourse to a gelatine plate which has been sensitized for the yellow. Now, there are several brands on the market which are so sensitized, but they are not all suited to our purpose without very great differences in treatment; consequently, it is not advisable to discard a batch of plates without trying different methods.

For example, there is a brand of plates on the market of three rapidities. With the slowest no satisfactory result can be had in our work; the medium work well and give excellent results with a green screen of certain spectroscope qualities, and the rapid give excellent results with a yellow screen, so that any readers who may have experimented and failed may find cause in the above. Taking, say, the medium brand, a negative made of our standard would give the red clear glass with the yellow of somewhat greater density than the blue, but by the use of a green screen the density of the blue would be brought up equal to the yellow. Taking the rapid plate, our negative would show the blue as having the greater density; but by the use of a very pale yellow screen our blue and yellow would be again equal. Either of the plates, then, treated in the manner suitable to them will give us the results required. So much for the yellow and red negatives, which are comparatively simple and easy to make.

In making the negative for the blue we have to rely more upon ourselves as there is no gelatine plate in the market which is at all sensitive to red, and to make it we must take an ordinary gelatine dry plate and sensitize it ourselves, and it is here where the usefulness of the extra room comes in. This room must be light-tight and free from dust.

The best sensitizer for red is cyanine, which is a somewhat expensive salt, costing \$1 per fifteen grains, but it goes a long way. Dissolve two grains of cyanine in four ounces of alcohol and keep this as a Take twenty ounces distilled water stock solution. and to this add one dram of stock cyanine solution and one dram of strong ammonia. Have a clean developing tray all ready in the drying room, with your dry plate developing lamp lit and as far away as possible. Now pour into the tray six ounces or thereabouts of your solution, and immerse in it for the space of three minutes one of your dry plates, going over it occasionally with a swab of cotton to prevent bubbles. You may sensitize two plates in this solution, then throw it away and take fresh, until you have sensitized all the plates you want for the following day's work. The plates do not keep well, so it is better not to sensitize more than is necessary. Set the plates in a rack or against the wall and leave them to dry thoroughly, preferably over night.

The exposure for the blue negative is somewhat long, being practically ten minutes with the object in full sunshine, or anywhere from half an hour to an hour in the shade, the reason, of course, being that in order to get the red as white you must photograph through a red screen.

On development it will be found that our red and yellow are of equal density and our blue is clear glass, which is as it should be.

In the development of these color plates it is advisable to have them as nearly alike in density as possible, and it is better to carry out the development by means of some of the newer developers, such as hydroquinone, eikonogen, metol, rather than good, old-fashioned pyro, which has a tendency to stain.

Having got your negatives they must be left to dry, and when dry transparencies must be made from them, either by the wet or dry plates, taking an especial care of size and getting all the detail which is in the negative.

From these transparencies make your half-tone negatives, either with the single-line plate or the cross-line plate, with suitable aperture. This is all that there is in the making of color plates, except, of course, the addition of "brains," which perhaps are as necessary as anything else. We are constrained to this last sentence from the vaporings and rubbish written lately by one man on the subject. Ordinary dry plates do not give results at all; no screens can be used on ordinary plates to give orthochromatic results without the plates themselves have been treated, and anybody who says differently has not the slightest knowledge of the subject he is talking about.

The printing of the color plates seems to us to be the most difficult part of it, principally because suitable inks are not generally on the market, and the other reason that printers have such a strong desire to see the original and match their inks therefrom, this really having nothing to do with it and should not be allowed. But we hope to return to this subject next month, and will have more to say about it.

Written for THE INLAND PRINTER.

#### WEAK POINTS IN TYPE DESIGNING.

BY R. COUPLAND HARDING.

I HAVE devoted a space to the subject of standard, which would be disproportionate to the subject, were it not that the standard base of measurement lies at the root of every development of type, and even affects the detail of proportion of face—a fact which is only slowly becoming recognized. I purpose now proceeding to proportions of justifiers, systematic nick, lining of face and proportion of set. Seven years ago I advocated reforms in all these directions—reforms which I am glad to see being introduced, one by one, by various houses. In fact, were it not that my printed articles of 1887 are all on record, some of your correspondents might tax me with borrowing my suggestions from the recent improvements introduced by manufacturers themselves.

First, as to justifiers. American and German type, being graduated to a standard point, and proportioned to a scale of arithmetic progression, has this enormous advantage over English and other unsystematic bodies, that each duly proportioned space belongs equally to two bodies, as it is used upright or sidewise. On the old plan, a pearl two-em was equivalent to a long primer en—but bore no regular relation to any other body. In fact, such was the perversity of certain manufacturers, that I can show in my office an English two-line great primer about three points larger than two lines of great primer from the same house;

and a four-line emerald that refuses to work with a two-line emerald of the same foundry; three bodies of two-line emerald from one American foundry; and from the same house an english and two-line english of utterly irreconcilable standards. In the latter case, the fonts belong to the same series, and were shipped to me in the same parcel. This was in 1876.

In Germany the systematic casting of justifiers is carried much farther than in America, and deserves imitation. The standard of progression generally adopted for justifiers, fancy rule, etc., is four ems, with shorter lengths for justifiers. The usual lengths supplied are 4, 8, 12, 16, 20, and sometimes 24 ems. The widths are 1, 2, 3, 4, 6, 8 and 12 point - sometimes, in the case of rule, 11/2 and 21/2 points. These widths are followed in all sizes of spaces, from nonpareil up to the big size like 72-point. Observe the vast economy of space so arranged - and the accuracy of justification secured—actually to a typographic point, or even half-point, in either direction! The American justifiers have never been systematized like this. For example, without using a single lead, but the mere ordinary justifiers, any column of even picas in German work may be spread out with 1 to 12 points between the lines, the space ascending in a half-point scale, and space of any body may be used for the purpose. As for English type, it is hopeless to attempt to use a space two ways, unless it be pearl with long primer, or nonpareil with pica. A column of long

primer or brevier figures must be justified to its own quads—to adapt it to pica is impossible. A piece of card must be run down the column—sometimes used as a space in each line. Hours of time are wasted in using these stupidly incommeasurable bodies, and the temper of the skilled workman is sorely tried. Not the least annoyance is, that the measures approximate too nearly—so nearly, as a general rule, that the ordinary hair-space is much too thick to be used to make up the difference.

But the Germans go farther than this. Take a justifier four ems wide. This can be used three ways in justification, as against the English one way only, and the American two. Let it be, say, 4 by ½ ems, or 48 by 6 points. You have set a row of these with a border, and your nonpareil blank is 6 points short. You need not pick a 6 by 6 point space from the case and put in. Turn one of your 48 by 6 point justifiers on its side, nick to the bottom of the stick, and the border is justified. The justifier is then 52 by 6 points, for the height of all German spaces is fixed at 52 points, or 41/2 ems. In a long line, justification is effected by turning down two or three spaces. The reduced height of 48 points gives ample grip, and poking about with small justifiers is avoided. And why not? Is it not as easy to cast a space just 56 points high as to cast it to a random and useless height? Of course, a 36-point or smaller justifier could not be so used; but every German justifier of 48 points can be

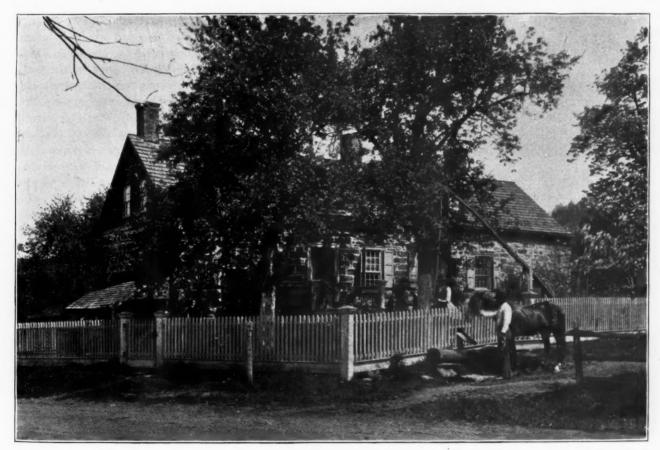


Plate by Garden City Electrotype Foundry, Chicago

AN OLD HOMESTEAD.

Photo by Vernon Royle

used with equal accuracy in three ways. Each of its three dimensions falls into the systematic scheme of justification.

A systematic nick, so far as I know, is only in use by Caslon, of London. For once, a change which saves the founder endless time and trouble is of benefit also to the printer. Caslon's spaces, for nineteen years past, have been nicked on a regular system, thus: Pearl 1, nonpareil 2, minion 3; brevier 1, bourgeois 2, long primer 3; small pica 1, pica 2, english 3. As no one could mistake a pearl space for a brevier, or a bourgeois for a pica, any space thus nicked can be identified at sight. Of course, it would be impossible to extend this system to the types themselves, as variety of nick in the same body is essential to distinguish between faces nearly alike. To the late Mr. Alexander Wilson, of Glasgow, is due the invention of this excellent labor-saving scheme, which he carried into effect in the year Nearly sixty years have passed, and slowmoving manufacturers still take the trouble to cast their spaces to match the varying nicks of their body-letter, to the confusion of the compositor.

Another reform in the nicking of type I advocated years ago in Typo, and would again urge it upon the attention of founders. This is, out of respect to the compositors' eyes, and to his time, to vary the nick in the case of border sorts, Greek, Hebrew and other foreign characters closely resembling each other, so that they may be immediately distinguished without looking at the face. Take the case of a nonpareil border like some of those of the Cincinnati Foundry, where the delicate shading require that half the pieces should be set vertically, and the other half horizontally. They are all nicked on the flat, and are perpetually getting mixed, both in the case and in actual use — often passing the proofreader and marring work. The whole trouble would be avoided by nicking the horizontal characters on the side, and the vertical on

In the article to which I refer (published March, 1887) I gave diagrams, showing how the usual fourteen (some fonts have sixteen) varieties of Greek accents, simple and compound, could readily be distinguished by a systematic nick. With a little practice, a compositor could distribute accented Greek as quickly as unaccented, having no occasion to look at the face of the letter to detect the accent. In the case of types, brevier size and smaller (down to diamond), it is simply ruinous to the eyes to have to make the discrimination, even in a good light, and when a considerable work, like the New Testament or the Iliad, is composed in Greek, the loss of time in distribution, to say nothing of the strain on the sight, must be incalculable. (One day, if my readers think it will interest them, I will send a copy of my diagrams to THE INLAND PRINTER.) One of the English founders was good enough to write to me on the subject. He said: "Very good notion, if practicable, but we are sorry to

say there is a huge practical difficulty in the way. To nick sorts specially would enormously increase the cost of type. A change of nick can be effected in two ways only: by shifting the mold for every character, or running a nick in with the plane after the type is finished - both costly and tedious processes. No printer would pay the extra cost for the sake of compositors who cannot see well enough." So ran the founder's criticism. Of course, having no practical knowledge of typefounding, I could not press the point. But what was then supposed to be too costly to be practicable, could now be done easily enough. Almost by the same mail in that same year (1877) I had a circular relating to the Thorne composing machine. For this machine, every character required a special nick. So the manufacturers had constructed a special nicking machine, adjustable to the thousandth of an inch. More than this, they offered to specially nick, to suit their machine, any type sent to them, at a very nominal charge. There does not seem, then, to be such an insuperable difficulty after all. And my suggestion was not so much for the benefit of dim-sighted compositors as to preserve the eyes of those whose sight (as mine was once) is good.

Written for THE INLAND PRINTER.

#### NOTES ON THE BINDING OF BOOKS.

NO. IV.-BY W. IRVING WAY.

F all the stages through which a book passes before it reaches the hand of the finisher, the most important is sewing. And yet, even in much of the so-called "extra work" this part is often slovenly done. It is the thews and sinews of the book and its proper execution is absolutely necessary in the better grades of bookmaking. The life of the book depends upon it. Books issued in wrappers, or temporary cloth cases, should be properly sewn if worth preserving and rebinding in permanent form. Mr. Zaehnsdorf considered this branch of the work so important that he devoted eight pages of his manual to a description of the several styles, while Mr. Horne devotes six pages of his treatise to the same subject. The various kinds of needlework described by both authors show that in bookmaking there be certain who do "plain sewing," and are capable of no other, as in the domestic curriculum. The "plain sewing" may be designated as of two kinds, machine and hand work, both almost equally bad, and one little less than criminal when applied to good books. Mr. Zaehnsdorf, in his manual, gives a cut of a diabolical contrivance called a "sewing machine," much used in America and not unknown in England, as one's own copy of Mr. Edward Clodd's sketch of "Jesus of Nazareth" attests. This machine is fed "with wire from spools by small steel rollers, which at each revolution supply exactly the length of wire required to form little staples with two legs. Of these staples, the machine makes at every revolution as many as are required for each sheet of the book that is being sewn - generally

two or three, or more, as necessary." But further description of this method is unnecessary, as one fears Mr. Zaehnsdorf's conjecture, that the price of one hundred and fifty guineas for the machine would tend to keep it out of general service, has not proved true in America.

The other kind of plain sewing is accomplished by "sawing the backs," as it is called, to let in the cords. This is another labor and time saving device, and was

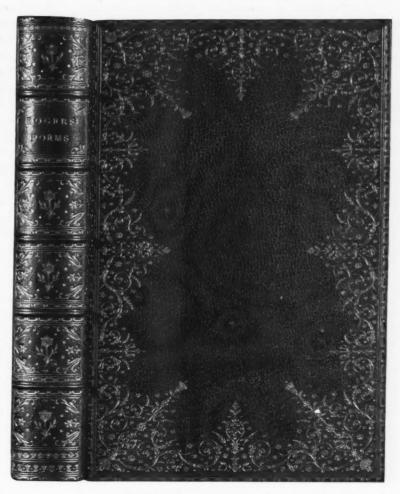
introduced by a Frenchman named Derome, otherwise of hallowed memory. At least he is supposed to have been the first binder of repute to employ it - as he was also the first to employ the guillotine to deprive the book of its margins. The sewing of a book is usually so effectually hidden that the dear public is not always able to determine its character without making an experiment more or less disastrous in its consequences. It is to be regretted that the old English statute fixing a fine upon any binder who sewed his books on false bands was not made general in its application; and it is to be feared that even in England this statute is now "more honored in the breach than the observance."

The common, ordinary way to sew a book, which is employed by the common, ordinary workman, is to cut a series of grooves in the back by a saw. Into these grooves the cords are laid, and the thread passed over them in the several sections, after which the back is glued and the back lining pasted on. Thus flexibility and strength are sacrificed to cheapness. The other style, called "flexible," simply and briefly described, is to lay the bands or cords on the back, and to pass the thread from the inner side entirely round them, in the form of a circle. This requires no mutilation of the sections, and is not only the stronger and better plan, as it admits of

greater flexibility and ease in opening the book, but it is the more artistic; and these are the veritable bands that show on the back when the book is finished. It may be urged that cloth being temporary, the cheaper sewing is sufficient, but much art is now shown in the selection and decoration of cloth cases by many publishers, and the style has come to be treated as more or less permanent by book buyers of the present day; hence the desirability of the flexible sewing even in edition work, which costs only 3 to 5 cents per volume more than the ordinary. A book with deeply sawn backs sewed in the ordinary way is an offense to the eye, and is difficult to manage in rebinding, as in gluing the cuts are filled and the back is thus made rigid, and is likely to break between the sections when handled roughly. Care in handling will obviate this in a measure, and hints on the proper

way to open a new book will follow in the proper place.

Since handmade papers have come into such general use, the need of great care in the sewing becomes more apparent. The heavier qualities of these papers are not suitable for small books, for obvious reasons, and it is to be regretted that more discretion and taste are not shown by the publishers in making a selection. Such mistakes were not made by the early publishers,



GREEN POLISHED LEVANT MOROCCO,
Bound by the late Francis Bedford, after a design by Derome.

as one may readily ascertain by a comparison of modern books with those made by the Elzevirs, the Aldi, and other sixteenth and seventeenth century publishers. In those days the publisher and the printer were one and the same man, and arbitrary rules were not laid down by the publisher contrary to the judgment of the printer on the selection of paper or arrangement of other details. In edition work there is a style of sewing recommended by Mr. Zaehnsdorf which he calls "flexible, not to show." In this style, after marking up the back, the book is slightly scratched on the bandmarks with the saw. A lighter cord is then used, and after sewing in the flexible way the cord is knocked into the back in forwarding.

There is still another style in vogue which, partly because of its cost, is rarely used by present-day binders, though Mr. William Matthews tells us he has used it in several instances on expensive books where great flexibility was desired. In this style the sheets are cut into separate leaves with great trueness, then the back is rounded in a mold, after which it is lightly dipped into liquid caoutchouc, or India rubber. A large folio volume bound in this manner by Mr. Matthews has been in use for thirty-five years, he tells us, and every leaf is as firm as when the binding was originally executed.

A little detail of sewing on which even the best craftsmen do not agree, is the fixing of the endpapers, which is usually done by overcasting or pasting, or both. As Mr. Matthews did the work it was durable; but other binders do not exercise so much care, and as a result the paste gives way in time, or the overcasting is defective and the end-papers separate from the sewn sections. One is therefore inclined to indorse the plan recommended by Mr. Horne, and now in quite general use by some of the better craftsmen even for edition work, which is to mount single sheets upon guards and sew these and the end-papers with the sections in the regular way.

As to the thread to be used, Mr. Zaehnsdorf recommends Marshall's as the best for all kinds of sewing, but there are doubtless others in use of equal merit. Mr. Cobden-Sanderson uses silk thread, but one cannot say by whom it is manufactured. The relation of the sewing to the style of the back in decorated leather bindings will be considered in another section of these Notes.

We have now come to the stage where we must decide upon the style and quality of the end-papers.

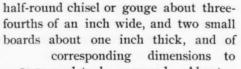
Written for THE INLAND PRINTER.

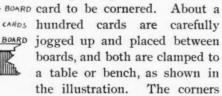
#### METHOD OF ROUND-CORNER CUTTING.

BY HARRY S. MERRILL.

THE past few years have shown a wonderful and still increasing popularity of the round-cornered card. Here a simple method is shown for doing this work on your premises, with an outfit at once inexpensive and effectual.

Procure a carpenter's iron clamp, with about sixinch spread, which will probably cost 30 cents, a





of both cards and board are now cut off with the chisel, and finished up with a small piece of sandpaper. The pack is now unclamped, and the operation is repeated until the entire job is cut. A thousand should be cut in twenty minutes. By doing your own corner-cutting it is not necessary to carry a large

stock of cornered cards, as any special stock or size may be treated in this manner in a few minutes.

In varying the cut or changing the chisel, the kind and size of corner may be altered. The printer's ingenuity will suggest other uses for the same appliances.

Written for THE INLAND PRINTER.

#### THE STEREOTYPE MOLDING MACHINE.

BY A. L. BARR.

HE molding machine, although in use for many years, until recently was comparatively little known, and it is today almost an unknown machine in the West, there being not more than a half-dozen machines west of the Mississippi river. But the stereotyper, nevertheless, realizes that the molding machine, like the typesetting machine, has come to stay, and the sooner a workman learns to run it the better his chance will be of getting or holding a good position. Stereotypers have scoffed at the molding machine, some of them asserting that the machines are injurious to the types and wear them out quickly, while others claim the machines cannot make a good mold. It has been fully demonstrated, however, that both of these objections are without foundation, so far as newspaper work is concerned. As regards the first objection, the typesetting machines completely obliterate it; and the second has been removed by the combined efforts of the paper manufacturers and the stereotypers.

It is only a matter of a few years until the molding machine will be in general use in newspaper offices in all parts of this country, and probably to some degree of success in job offices, although at the present time I do not think it would give very good satisfaction for jobwork. I have often been asked concerning the advantages of molding machines. One advantage is, saving of time. With the aid of the machine and a centrifugal dryer it is not unusual to make plates in five and one-half minutes from the time of receiving the form until the plate is ready for the press. Another advantage of the molding machine is that the blanks or spaces hold much better, thus doing away with the necessity of packing, as only the extra large spaces are ever packed, and they are only packed in the center to make a support.

To illustrate how time is saved by using a machine and drier, my experience while visiting the stereotype department of one of the eastern dailies will serve. In the newspaper office I visited, the molding machine and drier has been successfully used for years, and while I was there five forms were sent to the stereotype room, all inside of four minutes. The first form was under the press in one-half minute, although it was an open page, and the second form was going under the next steam table before the first two men had finished screwing down the platen, and so on until the four forms were under the two double steam tables. This office has two tables, with two platens on each table.

The first form was allowed barely three minutes under the table and less than a half minute in the drier, and in five and one-half minutes the first plate was ready for the press, but the first plate had hardly started for the pressroom until the next one was also ready, and so on until all the presses were started. It would have been impossible to have started all these presses in such short time with the brush-molding process.

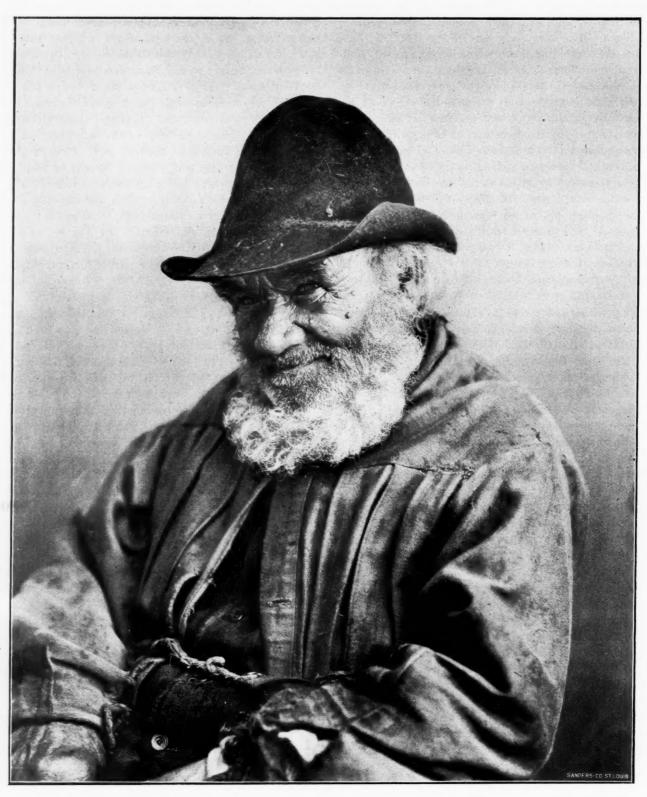
To me it is a mystery why the stereotypers have opposed the molding machines so long, unless it is the fear of not being able to operate them. Especially does this apply to the West, where we are always supposed to be on the lookout for improvements. It has been fully demonstrated by the smaller offices that have adopted the machine that it is not necessary to have a laboratory and a fancy icebox, or to go to any trouble and expense to make a paste and matrix that is in every respect as good as the offices that have all these fine auxiliaries. When noting the iceboxes for paste, with supply of ice renewed each day, the fine copper-jacket kettles for boiling paste, fine apothecary scales and graduates to weigh and measure each ingredient, I had to laugh as I imagined the expression of the manager's face of one of our western papers if the stereotyper should make a request for these articles, and although these are very nice things to have, they are absolutely unnecessary for the successful operation of the molding machine. I presume that it is not necessary for me to describe a molding machine, as most, if not all stereotypers have either seen a machine or the picture of one. They look like a large old-style army press with an extra cylinder under the bed to strengthen it. The centrifugal drum is like a large coffee or peanut roaster, the mold being placed in a circular wire screen, which is attached to a shaft that is connected by a belt to the power and revolves 500 revolutions per minute when put in operation. The mold is roasted with gas, pipes being placed at the bottom and operated like a gas cooking oven. The mold is only left in it about half a minute, but in that time it removes all the moisture that is left therein and bakes it so hard that the spaces hold much better than without it. The molding machine can be used without the gas attachment, but it is a great advantage to have it. Backing powder is never used with the molding machine matrix as there is no need of it; indeed, it cannot be used successfully as there is no extra back used. To go into the details of how to use the machine, first let me impress on the reader, who has never used a machine and intends to do so, that the brush molds will not work successfully thereon. This has been tried hundreds-yes, I might say thousands-of times. When you start to use a machine drop all the old-style ways of making matrices and paste and start with new paper, new paste and a new way of making matrices, if you want to meet with success from the start.

In the first place, get molding machine paper and then make the paste as follows: Back paste—three pounds of wheat flour, five ounces of oxalic acid, seven quarts of water and six ounces of glue (some prefer gum arabic, and I believe it is better but more expensive). The first thing that will come to a brush molder will be that I have forgotten the starch, but I have not; you can use a little starch if you cannot discard your old friend, but that is not according to "Hoyle." This paste is supposed to be boiled in a jacket kettle, but if you cannot get a jacket kettle, boil with steam, having the steam as dry as possible.

Now for the face paste. Some may say, What! two kinds of paste! Yes, you must have two kinds of paste if you want to make your molds the same as those of the most successful operators, although some use but one. The ingredients of the face paste are as follows: three pounds of flour, twelve ounces of glue or gum arabic, three and one-half pounds of whiting (some use china clay) and three quarts of water. You can use corrosive sublimate or alum and muriatic acid to keep the mixture from souring. Now, take your paper and dampen one-half of it the day before you intend to use it (this is where you use the class of paper that requires two sheets, which, I think, is the best), the other half being left dry. After you have thinned sufficient back paste for the present use by adding water until it is like thick cake batter, spread it on the damp back and then place the other back on, rolling it on with an iron roller; make all the backs before putting on the tissues; and then roll the tissues on the same way. You can use two, three or four tissues, according to your own fancy, but I would advise three or four for a beginner. At this point your trouble has only commenced - you will probably have the material molded too deep or sometimes too shallow; but this point you will have to learn by experience; your matrix may be too wet or your paste may be too thick, or your type too wet, or your impression not right; but a little headwork will overcome all these difficulties.

You must have a thick, soft felt blanket to put on the top of the mold so as to get a deep impression. There is no need of running it through the machine but once, forward and back, with the same blanket; but if you wish you can place a sheet of backing paper on top of the blanket before starting back, and in this way you will get the molds a little deeper without having your machine set so heavy. It is often the case that in molding a form where a part of it is open or "phat," that the mold will wrinkle; but this will not injure the results if you will place a piece of emery paper on a small block of wood and rub the wrinkle on the back of mold down even with the surface. After molding the form, do not remove the molding blanket until you have the form on the steam table and have the drying blankets ready to put on as the mold has a tendency to raise.

Now, if you have a molding machine and have not been able to operate it successfully, try the plan outlined above and you will find that it will work to your entire satisfaction. Do not hesitate to write to the editor of this department at any time.



Specimen copper half-tone, by SANDERS ENGRAVING COMPANY, 400, 402 North Third street, St. Louis, Mo.

"AN OLD LANDMARK."

Photo by Elton, Palmyra, N. Y.-



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. [Entered at the Chicago postoffice as second-class matter.]

Published Monthly by

#### THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

A. H. McQuilkin, Editor.

NEW YORK OFFICE: Clark Building, Ann Street and Park Row. J. C. OSWALD, Manager.

#### CHICAGO, OCTOBER, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

#### SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.— To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. Un benfelben find auch alle Anfragen und Aufträge Infertion betreffend zu richten.

EMBERS of the New York Typothetæ are con-M gratulating themselves over the recent accession to their library of between eleven and twelve hundred volumes relating to printing and kindred industries, the gift of Mr. Daniel Wolfe Bruce. They have now the best collection of books on this subject in America, and perhaps in the world. Mr. Bruce recently gave to the Grolier Club his collection of books relating to general topics, which was more extensive, but not nearly so complete as that given to the typothetæ. The distribution of his library in this generous manner was most characteristic of this kindly gentleman.

#### ADVERTISING COMPETITION OF THE AULT AND WIBORG COMPANY.

NE hundred dollars in prizes will be given by The Ault & Wiborg Company for the best displayed advertisements composed of the wording printed in typewriter type in their announcement which appears on page 10 of this issue of THE INLAND PRINTER. Three prizes are offered:

First Prize								\$50.00	in	cash
Second Prize					*			30.00	in	cash
Third Prize .								20.00	in	cash

Each contestant will receive a complete set of the designs submitted. Decision will be made by three judges, who will be selected by The Inland Printer Company. Contributors must adhere closely to the following rules:

1.— Fifty proofs of each specimen printed on paper trimmed to the exact size of 9 by 12 inches, will be required.

2.— An electrotype of each specimen will also be required to accompany the proofs.

3.- Each contributor must send his name and address in a separate sealed envelope, with a number, letter or motto, or some other distinguishing mark written on the outside of the envelope. This mark is to be printed at the foot of the competition sheet, and also placed close to the bottom of the electrotype. The envelope will not be opened until the award is made, when the result of the competition will be published.

4. - The matter must be set exactly 33 picas wide by 52 picas deep, the intent being to print it as a page advertisement in THE INLAND PRINTER, leaving a wide margin.

5.- Full latitude is allowed as to the style of work - ornaments, rules and borders are admitted - the idea being to leave to the discretion of the compositor what constitutes good composition for an INLAND PRINTER advertisement of this char-

6. - Electrotypes must be mounted on blocks trimmed to a width of 331/2 picas exactly.

7.- Award will be announced in THE INLAND PRINTER for December. No specimens will be considered which arrive later than November 15.

Simultaneously with the publication of the December issue of The Inland Printer, The Ault & Wiborg Company will mail checks to the successful competitors.

#### PHOTOGRAVURE -- "HALF-TONE" -- THREE-COLOR PROCESS.

T the present time there are on exhibition in London, England, some remarkably fine reproductions of paintings produced by means of what is now known as the "Three-Color Process."

This process has in some hands passed the experimental stage and become a practical and commercial success.

At first glance the full importance of this is not apparent, but when it is stated that in order to reproduce an oil painting by means of lithography, or other of the graphic arts, and to print from five to ten thousand copies thereof, it would be necessary to give the lithographer from four to six months to do it in; that there would be from ten to twenty stones required to print from, and the expenditure of a considerable sum

of money before returns could be had, some conception of the saving by the three-color process may be had.

By means of the three-color photographic process, the whole of the work could be done in two weeks and at the same time give a truer rendering of the artist's brush. Supposing for one moment that the results were not exact reproductions, there would still be an enormous field for such work, a cheapening and at the same time a heightened standard of the colorwork used throughout the country. Beauty of design and color could be transferred to what at present are the commonest labels and yet cost little more than at present.

That there will be tremendous advances in the photographic methods of illustration within a very short time is apparent to everyone who has made this subject a study.

The article on "Three-Color Work," in this issue, by Mr. W. H. Hyslop, is perhaps the most important yet published on the subject. It will be concluded in our December number.

## WHAT MUST BE DONE FOR MACHINE-DISPLACED COMPOSITORS?

HE past twelve months have done much to clearly define the possibilities of the typesetting machine. The practical utility of this method of setting type can no longer be successfully disputed. The machine has been introduced into all parts of the country, the result being such as to settle the question of permanency The most that can truthfully be beyond cavil. asserted in disparagement is that the machine is not all that it should be, an objection that applied with equal force and truth to the web press during its introductory or probationary period. The difficulties with the press were due to certain mechanical crudities which were easily overcome in time. The same objections are noticeable in the typesetting machine, but the final result will no doubt be the same as with the press. Mechanical skill will triumph in the end. There is now no talk of going back to the hand press, while the desire to return to hand composition is received with less favor day by day. As a matter of fact, the typesetting machine is fast establishing its claim to recognition as a worthy companion to the web press.

In view of the changed conditions accompanying the introduction of the machine, it is well to inquire what provision, if any, is made for the hundreds of compositors who must necessarily be thrown out of employment, if only temporarily? We say temporarily, for past experiences prove that it is during the readjustment period attending the introduction of machinery, where hardship and suffering may be expected, and perhaps unavoidably so. Newspaper work in nearly all the more populous cities is now done largely by the machine. Hundreds, and perhaps thousands of compositors have been deprived of employment, many of them driven from situations which

they have held the better part of their lives. In New York city a system of relief has been established by the union, which has accomplished a great deal of good. The practice of the newspapers of that city in doing outside composition, may or may not relieve the situation, but it is a fact that the eastern metropolis so far furnishes the only instance where an effort of any kind has been made to relieve the distress caused by the displacement of compositors by machines. True, coöperative newspapers have been established at various points throughout the country, but this was due more to the efforts of the displaced compositors than to any desire to aid them manifested by their more fortunate brethren who retained their situations.

In Chicago printers have been more fortunate than in other localities. The machine so far has made no serious inroads, the compositor following the even tenor of his way, harassed only by the general depression in business and a wage-scale not so liberal as in years gone by. But a speedy and radical change is promised in all this. The machine looms up as a certainty of the immediate future. If we are correctly informed, machines have been contracted for by a number of the more important daily newspapers, while at least one establishment is making the alterations necessary for their reception. It can, therefore, be accepted as a moral certainty that Chicago printers are not to enjoy immunity from machine competition for a much longer period. This being the case, we again inquire, What provision is being made for the large number of compositors who will inevitably find themselves without employment as a result of machine competition?

So far as can be learned, nothing is being done in this direction. The printer is a happy-go-lucky individual under all circumstances, and does not, as a usual thing, worry himself as to how he is to cross a bridge before he comes to it. Nevertheless, we believe that the gravity of the situation now confronting him will warrant a departure from his customary practices, and incline the printer to favor any policy promising even a modicum of protection in the future. What that policy is to be is a difficult matter to determine. In the absence of anything better, we would suggest that the benefit associations maintained in the newspaper offices be utilized for this purpose. Let a clause be inserted in the by-laws making provision for the maintenance for a stated period of those deprived of employment through a reorganization of the force incident to the introduction of machines. A special payment might be provided for under this provision, when all would gladly avail themselves of the benefit, for no one knows where the lightning will strike. The chapel might initiate this movement in offices where the benefit association has no existence.

Measures of this character, supplemented by such aid as members of the typographical union will extend in the way of assessments, will prevent a world of

suffering and misery. While we have addressed ourselves more particularly to the case as it exists in Chicago; there is no doubt but that like conditions prevail in other cities, where deserving printers will suffer as they will in Chicago unless immediate steps are taken to prevent it. Newspaper printers have always been generous, free-hearted, timely contributors to every project calculated to advance the craft, and there is no doubt but that others will now be liberal in contributing to their own protection. But newspaper printers will not be the only sufferers through the introduction of the machine, and all will have enough to do to provide for themselves and families. It is, therefore, the part of wisdom for those more immediately threatened to avail themselves of any and all means to weather the storm when that is sure to overtake them. It is foolish to await the arrival of the machines before anything is done. The plan outlined here is feasible and comprehensive. A liberal weekly contribution by one hundred members of a chapel, the fund to be eventually divided between, say, one-third of that number who will be deprived of employment under the new dispensation, will be a most welcome boon to the recipient.

NE of the most frequent excuses offered in lieu of a contract to the advertising solicitor is something after this style: "Well, you see, our house is a very old one, founded many years ago, and we blew our horn all that was necessary at that time. We advertised then extensively, and now that we have become established and everybody knows us we think money spent in advertising would be a needless expenditure." An advertising man who had listened to some such talk not long ago said in reply: "I would like to ask you if you pay much attention to politics." "Yes, to a certain extent," was the response. "Well, do you not consider the election of a governor in the State of New York an event of national importance or at least of national interest?" Receiving an affirmative reply he asked: "Can you readily recall to your mind the contestants in the race for the governorship in this state, say, twenty-five years ago?" The inquired-of studied a moment and said he would have to give it up. Twenty-five years ago he could have answered the question at once, but in the constant change of events and issues the names of the contestants had gone from his memory. He saw the point. Perhaps some persons might have forgotten him also, who could not hope to have been near so well known.

THAT there are pressmen who are accorded a subsidy from firms supplying them the ink they use is a fact that is acknowledged and is greatly to be deplored. An instance came to light a few days ago in which one of such pressmen in New York deservedly came to grief. A salesman made him a "present" of a bill with a "V" in the corner, and received an order for a small quantity of ink. A few minutes later, the pressman came into the office, where the salesman

and proprietor were talking, and walking up to the latter said: "This gentleman has just presented me with \$5, which I will turn over to you. I have no use for it." The proprietor turned to the salesman, who looked at the pressman a moment, and said: "Why not turn over the 'fifty' you received last week and which you get every month from the firm supplying you regularly with ink? It would perhaps be as well to make the affair complete while you are about it." The denouement was too much for the pressman, and his embarrassment made a denial of little avail.

NEW source of livelihood is just now the object d of a good many exploring expeditions on the part of newspaper compositors. That a considerable number of them will have to seek other fields is generally acknowledged, and those who can do so are "branching out." Not a few have purchased small offices and established newspapers wherever there seemed to be a foothold. It is the older men, who have been traveling along one road so long that they find it almost impossible to adapt themselves to any other, upon whom the blow falls most heavily. Too much praise cannot be given to men like Foreman Jackson, of the New York World, and others in that city, who make it a rule when the machines come into the office to see that the men most advanced in age have the preference.

A GENTLEMAN who has made type-composing machines the subject of considerable study said in a recent interview: "I think this thing of throwing a particular kind of machine out of an office because it won't do good work, is all bosh. I have carefully examined every machine on the market, and I have not found one that will not do good work if properly handled. What ought to be done in a majority of cases is to let go of the men who operate them. I know of an instance where two men were given charge of trial machines who were most incompetent, though nobody seems ever to have found it out, and as a result the order was never given. Everybody knows there are good printers and bad ones, but few people seem to have arrived at a classification for machine operators."

AN anonymous correspondent of a New York weekly paper has been pleased to assert that the letter of Mr. William Ferguson, secretary of the New York Typographical Union, published in the September issue of this journal, was paid for. This is a falsehood. It is a falsehood, also, which is evident to every printer who has had any dealings of any kind at any time with The Inland Printer. This journal has not received notoriety by selling its editorial space. Its columns are open to every printer who desires to avail himself of them and who avoids personalities and scurrillity. Mr. Ferguson's letter we published in good faith, and, to the best of our knowledge and belief, Mr. Prescott had no intimation of the letter being written or of its contemplated publication.

Written for THE INLAND PRINTER.

#### HALF-TONE THIRTY YEARS AGO.

BY S. H. HORGAN.

THE article in last month's INLAND PRINTER, giving credit for the first time to the inventor of half-tone, Baron F. W. von Egloffstein, came like a revelation to half-tone experimenters and workers all



Half-tone by W. H. Bartholomew, New York.

GEN, FREDERICK VON EGLOFFSTEIN.

over this country — with the rest of the world to hear from. How widely that article was read is evidenced by the unexpected quarters from which men came forward to testify to the many admirable, manly qualities of the Baron, whom they had the honor to know, and to express gratitude that tardy honor is being done him.

But none bring information as to the Baron's method of procedure. A little sentiment may not be out of place in an historical matter; but dry, hard facts as to formulæ and apparatus is what the readers of a technical journal want, and what I should like to give them. Here, however, are some of the difficulties in this instance:

One man turns up in Milwaukee who ruled the screens for the Baron; another in New York polished his steel plates. One who is now high in position in the Bureau of Engraving and Printing pulled proofs for him in those days. The greatest pianomaker in the country was one of his financial backers, and so on. All can tell of the wonderful results the Baron obtained,

but none can explain the cause of his failure, and the secret of his methods seems to be buried with him.

For two months have I searched for an exhibit of the Baron's work to place on record in these columns; but the same scrupulous care was used in guarding his proofs, in those days, that protected his secrets. Few proofs were made and these were counted like bank notes, and, if not satisfactory, were carefully burned. If any proofs escaped this vigilant watchfulness it was by stealth, so the fact of having a proof today might reflect on its possessor's honesty some thirty years ago, so the reason we do not give the gentleman credit who loaned the proof of the old man's head here reproduced is obvious.

The photograph of Baron von Egloffstein is taken from war records, and was, like the proof shown from one of his plates, exceedingly poor copy for photoengraving purposes. That they print as well as they do is due togthe skill of Mr. W. H. Bartholomew, of New York, who photo-engraved them.

Our engraving of the old man's head is slightly enlarged from the much soiled and ragged proof of one of the Baron's plates. It shows, however, the half-tone principle, and further, it has a wavy line which is more pleasing to the eye than the crossbarred screens in common use today. It is to be hoped that some screenmaker will take advantage of the improvement an undulating line would be, as suggested by this exhibit of half-tone thirty years ago.

In passing, it might be said for the benefit of halftone operators, that a very valuable wrinkle of Mr. Bartholomew's is this: When proving half-tone cuts he makes what others would call a very careful overlay, but uses it as an underlay. When the proof is satisfactory the cut is mounted with this underlay between the half-tone cut and the block, so that the printer has little

or no trouble in the make-ready. The most successful photo-engravers take great pains in making ready to prove their cuts, and it has been a source of wonderment to the printer that the cuts would produce such proofs as accompanied them. Why should not all photo-engravers, instead of destroying their



A HALF-TONE OF THIRTY YEARS AGO.

valuable overlays, use them as here described, so that the customer may get the benefit of them. In my researches and interviews for these few facts regarding the father of half-tone, I met one of the oldest lithographers of the country. He has just succeeded in introducing half-tone into the production, lithographically, of those imitation photographs that now accompany cigarettes. He was proud of the fact that he was the first man Baron von Egloffstein was acquainted with in this country, and he regretfully added that "Did I but know ten years ago what I do now about half-tone, and the value of its application to lithography, I would be several million dollars richer." There are millions yet to be made in half-tone, but fortunately no man now can have a monopoly of it. It is a free field, and no favor.

Written for THE INLAND PRINTER.

#### PRINTERS' COMPOSITION ROLLERS.

BY WILLIAM J. KELLY.\*

If our sympathies are due to the compositor who is obliged to set up newly made type by the piece, or, worse still, to afterward distribute it when it has become almost a compact mass through negligence in properly wetting the type before casing it, how much more deservedly are our sympathies due to the pressman who is expected to produce superior presswork from faulty rollers.

Let us mildly explain what constitutes faulty rollers, as this subject may not be as clear to pressmen as the hardship of working at case on new type or distributing it when it "sticketh closer than a brother" is to compositors who have had this experience.

We read of the assurances given by some of our esteemed printers' roller makers that no better were ever made; that their methods of production are simply perfect, ranging, as they do, from the gatling mold to the old-time single mold; that their rollers give better presswork with less labor than the old style, because, perhaps, they are machine-cast, and that no pinholes exist, but rollers solid and smooth, round and true. These assurances are here given in the language of the roller makers, and cover nearly all the essentials of a good working composition roller. As a matter of fact most of these assertions are made for advertising purposes, and are not corroborated by the practical deeds of the rollers.

Now, the faulty roller to which we will direct attention first comes from the roller maker brand-new, but made from old composition, and "warranted to be as good as new." Can anything be more illogical or illusive? Yet rollers made for one-half of the printing concerns in the larger cities are made from just such stuff. Why? Because the furnishing of composition rollers for these concerns is done under low contract prices! But to what extent are such rollers faulty? By being lifeless, soggy and irregular in circumference in spots, rendering it next to impossible to set them for

which betatyle, if it to up, a as aptotal all to term of sing tical prehabit who as all to term of are in ting do no print

While the foregoing remarks apply to several houses of roller makers, better known for the quantity than from the quality of their goods, we are pleased to add that there are many careful and experienced men who study the needs of pressmen and supply them with good rollers. Such rollers are not the result of haste, for a true, solid and fleshy roller cannot be made that way, and all natural laws forbid such an accomplishment. To be just, then, let us add that many good rollers are made faulty after they reach the pressroom, and for which the maker cannot be held responsible. This may be charged to numerous causes, chief of which may be mentioned ignorant carelessness, and this is exemplified in the man who slaps in a roller as if it had been made of cast iron or wood, tightens it up, and says, "Let her go!" The same man is just as apt to let the rollers lie in the press rack all night as to take them out and stand them against a wall - it's all the same to him. A good roller placed in such a person's hand is like "throwing pearls to swine"; it is sure to be abused - its value and qualities are incomprehensible to his understanding.

Then we have another class of pressmen who have never received a "collegiate pressroom course," but who are desirous, nay, ambitious, to become what is termed a "fine cut" pressman. Invariably these men are neither students nor mechanical philosophers; they do not subscribe for, receive or read any of the sound printer's journals which show, and thereby teach the fundamental principles of doing things right. How are such men ever to come to the front? These men know good work when they see it, so far as their experience extends, and they try to imitate its merit, but do not know how. The setting of a roller is guesswork to them, and if it touches the vibrator roller above and the form below, why, it must be all right, irrespective of the degree or strength of touch on the respective

good work; and when set so as to ink the entire form are so jeopardized by the extra hard pressure on form and distributors as to force them to the melting point while working. Rollers of this kind will not last long, and their service is even less than their life. If there is economy in such use, we fail to see it, because the best of workmen are unable to cope with the difficulties which such rollers entail, and the work of the pressman is not only slow but unsatisfactory to all con-Machine-cast and rapidly cooled rollers, whether made from old or new composition, have a prevailing tendency to shrink in places, because of the unnatural method used to cool down the material so as to be drawn from the mold quick and easy. This is contraction with a vengeance; and all for excessive production, regardless of the consequences it is sure to entail when the roller is fitted to the press. But the most equivocal part of this becomes apparent when the maker is accused of furnishing shrunken and uneven rollers, as he endeavors to assure you that that cannot be possible, and that your pressman don't know how to set a roller!

<sup>\*</sup>Note.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

parts. To the competent and skillful pressman it is needless to add that such men will ruin more than their share of good and true rollers.

Finally, we have another class of men in the pressroom who fill their part at spoiling good rollers. These men are not indolent nor lazy; on the contrary, when anything don't suit them when running off a job, they take out all the rollers and wash them, and will do this several times a day, for they believe that cleanliness is the next step to goodness. By such a course of washing, the modern glycerine roller will have a poor show for asserting its superiority over the old-style one. Yet so it goes; and sometimes it is hard to convince these men that on the proper setting of their several rollers mainly depends the excellence of the printed product.

Written for THE INLAND PRINTER.

#### STYLE AND STYLE-CARDS.

BY F. HORACE TEALL.

A NEW York composing room was run for many years without a regular style-card, and the foreman would not allow any posting of decisions as to style. When, however, an advertisement was printed with bar rooms as two words, and the foreman happened to notice it, the proofreader was asked sharply, "What is our style for barroom?" It was an unwritten but established law in the office that barroom should be one word; and the foreman, in that instance, did not think of the probability that the advertiser had insisted upon his own form for the term — as, in fact, he had.

In the office where this happened the workers were as little hampered with style as any workers possibly could be, and the foreman always said he would have no style; yet there certainly was a "style of the office," with many absurdities, such as making base ball two words and football one word, capitalizing common words of occupation before names, as Barber Smith, Coachman Brown, etc. Some of the old-time absurdities have since been corrected, baseball, for instance, now being printed as one word.

In a neighboring office the opposite extreme is exemplified, the style-card being so intricate that some good compositors have worked there many years without really learning in full the "style of the office." Some of the compositors seldom do much correcting, but the average of time lost in making really needless corrections is unquestionably greater than in the office first mentioned.

Book offices also have their own intricacies of style, with the additional bother of having to suit the varying whims of authors and publishers. "Many men of many minds" write for the papers, but their various whims need not be humored as those of book writers must be. Authors of books frequently insist upon having things their own way, and too often the printers have to make that way for them, in opposition to what the authors write. This is certainly something for which the authors should be made to pay. If an

author is determined to have certain matters of style conform to a certain set of whims, or even of good, logical opinions, he should write accordingly or pay extra for the necessary changes.

Nothing can be more sure than the fact that every printing office must have some working rules of the kind classed as the "style of the office," to which the work in general must conform, even when authors' whims sometimes interfere. At present almost every office has some style peculiar to itself, that compositors and proofreaders must learn in the beginning of their experience there, and which they must unlearn on changing their place of employment. The greatest evil in this lies in the fact that many of the peculiarities are purely whimsical. Reformation is needed, and it is within the power of a body of proofreaders to devise and inaugurate a practical reform, by choosing from among the various items of style those which seem best to a majority of the readers, and requesting their general adoption by employing printers.

Benjamin Drew's book, "Pens and Types," has a chapter on "style" that gives valuable hints for such work of reform. We are there told that the proofreader "at the very threshold of his duties is met by a little 'dwarfish demon' called 'style," who addresses him somewhat after this fashion: 'As you see me now, so I have appeared ever since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that style is dead. But do not deceive yourself — style never dies. . . . I am style, and my laws are like those of the Medes and Persians.' And style states his true character."

Among the numerous differences of style mentioned by Mr. Drew are some that should not be classed as style, because one of the two possible methods is logical and right, and the other is illogical and wrong. For instance, Mr. Drew says: "Here, the style requires a comma before and in 'pounds, shillings, and pence'; there, the style is 'pounds, shillings and pence." Such a point in punctuation should not be a question of style, since one way must be better than the other as a matter of principle. In this particular case there is not only disagreement, but most people seem to have fixed upon the exclusion of the comma before the conjunction in a series of three or more items, notwithstanding the fact that its exclusion is illogical and as erroneous as any wrong punctuation can be. The text-books, with certainly very few exceptions, if any, teach that the comma should be used; and, as said above, this seems to be the only possible reasonable teaching. Each item in such an enumeration should be separated from the next by a comma, unless the last two, or any two united by a conjunction, are so coupled in sense that they jointly make only one item in the series. This curious fact of common practice directly opposed to prevalent

teaching, is instanced as showing how erratic style is, and how necessary it is that the "style of the office" should be fully recorded.

Nothing could be more helpful than a style-card, especially if it be made the duty of some person to add thereto each new decision affecting style, so that the type may be set with certainty that arbitrary changes will not have to be made. Conflicting corrections are continually made by different proofreaders in the same office, and even by the same reader at different times. Such things should be made as nearly as may be impossible, and nothing else will accomplish this so well as a style-card that must be followed.

Is it not worth while to collate the styles of various offices, select the best decisions as to the different points, and submit the result to employers for their consideration?

Let us suggest to the employers that they, as well as employes, would find great advantage in lessening the number of differences in style between different offices. Some conflict there must be, but it may well be reduced to a minimum. One practical gain may be exemplified by an error seen in a good book just before writing this. A letter from Abraham Lincoln was dated August, 1865, though Lincoln died in April of that year. Such errors might pass into print under any circumstances; but would not the proofreader be more on guard against them with fewer special points of style to look after?

Here is a definite object for the proofreaders' association, and a possible source of great benefit to the whole trade. If proofreaders will combine and submit an intelligent and scholarly style-card to employers, with their united recommendation, it must be that many employers will adopt the one set of styles.

Written for THE INLAND PRINTER.

#### BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING

N May last, at the Royal Academy Banquet (London), when the guests there assembled "took a drink" in honor of science and letters, Mr. Andrew Lang was called upon to make a few remarks in behalf of Literature. He talked "humbly of literature as an interested professional observer," incidentally paying his respects to modern fiction. "The Athenians fined, 'for his modernité,' said Mr. Lang, 'the author of a play on the fall of Miletus, because he 'reminded them of their misfortunes.' But many of our novelists do nothing but remind us of our misfortunes. Novels are becoming tracts on Parish Councils, Free Love and other inflammatory topics, and the reason of this ruin is that the vast and the naturally nonliterary majority can now read, and, of course, can only read about the actual, about the noisy, wrangling moment. This is the bane of the actual. Of course, I do not maintain that contemporary life is tabooed against novelists. But if novels of contemporary life are to be literature, are to be permanent, that life must either be treated in the spirit of romance and fantasy, as by Balzac and the colossally fantastic Zola, or in the spirit of humor, as by Charles de Bernard, Fielding, Thackeray, Dickens. The thrifty plan of giving us sermons, politics, fiction, all in one slodgy sandwich, produces no permanent literature, produces but temporary 'tracts for the times." But fortunately, he added, romance is not dead. We

have among us some young writers "who are true to the primitive and eternal, the Fijian, canons of fiction. . . . We have the adventurous fancy that gives us the 'Gentleman of France,' 'The Master of Ballantræ,' 'Micah Clarke,' 'The Raiders,' 'The Prisoner of Zenda.'"

As an advertisement, these last two lines from Mr. Lang are worth a whole postal card from the late Premier of England. "The Raiders" and "The Prisoner of Zenda" were little known in America prior to Mr. Lang's remarks; now it is only by paying the strictest attention to business that our booksellers can keep these two books in stock. They are as popular as Kipling's Jungle Book. Doubtless the remark has helped the sale of the other books named also. But it is not with all of these books that this note has to do. Mr. S. R. Crockett has now given us at least three notable books: the "Stickit Minister," "The Raiders" and "Mad Sir Uchtred," which have appeared in the order named. "Droch," Life's ingenious reviewer, has noted that in the literary partition of Scotland old Galloway, with its traditions, has fallen to the lot of Mr. Crockett. The exciting incidents in his novels are in many instances perfectly true. Yet one is loath to believe that the uncanny central incident of his last story (considered by the author his best thus far) is anything more than traditional. The scene is laid in the days of the Covenanters. The mad nobleman runs counter to the teachings of the Kirk, is stricken with insanity as a punishment and plays Nebuchadnezzar on the Hills for three years with a wildcat for a companion, leaving a wife behind him for his brother to make love to. The characters are all more or less shadowy, excepting the "Beastman," and the tale is not altogether pleasant, but the simplicity and charm with which it is told captivate one completely. Philippa, the wife, who finally captures her husband and restores him to reason, one would fain know more of, as she is hardly incidental to the story but of it. The book, in its sagegreen dress of buckram, is daintily set before the reader by Messrs. Macmillan & Co., who also issue Mr. Crockett's other stories in America.

Mr. Crockett is still a young man, he was born in 1859, and has written three successful books at the age when Mr. R. L. Stevenson was only beginning. He is described as "tall, well-built, and broad-shouldered, with a good head and reddish-brown beard, and looks more like a stalwart plowman than a literary man or a minister." He is a typical booklover, with a well stocked library of over seven thousand volumes, two hundred of which are well-bound scrap books. Forty thousand copies of "The Raiders" have been sold in England, and the "Sticket Minister" has passed through several editions.

THE editor of THE INLAND PRINTER was off fishing while the September number was "making up," but returned in ample time to place "The Ebb Tide" cut of Messrs. Stone & Kimball's pretty book just where it would do their rivals in the publishing business most good. Now, one does not mind doing a good turn for a rival when he pays for it handsomely, but in the present instance the rival paid not a cent, while Messrs. S. & K., who are very heavy advertisers, were made the innocent victims of a misplaced cut.

McClure's Magazine for September contains a rare treat for the lovers of Robert Louis Stevenson's writings, a charming note on his first book, "Treasure Island." It will be in the nature of a surprise to many to learn that Mr. Stevenson's first successful venture, for which he had selected the title "The Sea Cook," was not published until the author had passed his thirty-first birthday. With a wife and stepson on his hands, he and his family had been almost entirely dependent on his father for support. It is somewhat touching, therefore, to read in his note: "Purists may suggest it ('Treasure Island') should have followed its predecessors, which had found a circuitous and unlamented way to the fire. I am not of that mind. The tale seems to have given much pleasure, and it brought (or was the means of bringing) fire and food and

wine to a deserving family in which I took an interest. I need scarce say I mean my own."

Mr. Hawley Hallowell's pretty, conventional floral design for Mrs. Moulton's selections from the poems of Arthur O'Shaughnessy, published by Messrs. Stone & Kimball, of



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Chicago, needs no comment. But with all deference to the esthetic tendencies shown by the publishers, to repeat the title on the back cover of a book is not in good taste, nor is it in accord with the best traditions of book-cover decoration.

In England there has recently been going on a very acrimonious discussion as to whether fiction should be served in one or three volume doses. The venerable Mr. *Punch* has his fling in the following:

#### BALLADE OF THREE VOLUMES.

O awful sentence that we read,
O news that really seems to stun,
For Messrs. Mudie have decreed,
Aud also Messrs. Smith & Son,
Henceforth consistently to shun
The trilogies we value so,
And that, for thus the tidings run,
Three-volume novels are to go!

Reflect to what it soon must lead,
This rash reform which you've begun;
How can the novelist succeed
In packing tragedy and fun
Within the space of Volume One?
Already his returns are low,
Soon he'll be utterly undone—
Three-volume novels are to go!

And then for us, who humbly plead For long romances deftly spun, Will not these stern barbarians heed Our concentrated malison? Alas, your literary Hun

Nor sorrow nor remorse can know;
He cries in anger, "Simpleton,
Three-volume novels are to go!"

ENVOI.

Prince, writers' rights—forgive the pun— And readers' too, forbid the blow; Of triple pleasure there'll be none, Three-volume novels are to go!

FROM a recent paragraph in the London Literary World we learn that "Michael Field," the English poet, is not the name of one man, but of two nice little ladies, both unmarried, an aunt and a niece. As an excuse for stealing a man's name, they say, "When we began to publish, many years ago, women had not made their way in literature. We thought it necessary in order to get a hearing." They have a conservative taste in poetry, and dislike the new-fangled woman writer. "I do not like her much," says the aunt, "her attitude toward maternity displeases me." Punch accuses another lady, Mrs. R., of saying she "quite understands the truth of the ancient proverb which says that 'the man who has a family has given sausages to fortune."

In the September issue a promise was made in this department to say something about the Bandar-Log Press in the October number. But there is nothing to say, so we have said it in another column.

Written for THE INLAND PRINTER.

#### PATENTS OF INTEREST TO PRINTERS.

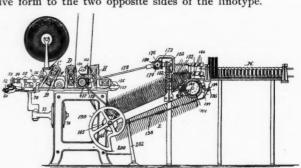
BY FRANKLIN H. HOUGH.

In my last letter I mentioned four patents upon typesetting machines invented by Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, and assigned to Alders Type Machine Company, of New York city. During the past month six additional patents have been taken out by

the same parties, and assigned as were the previous patents. Four of them covered joint inventions of Messrs. Johnson & Low, and two were the sole inventions of Mr. Johnson.

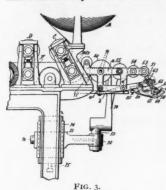
Oddur V. Sigurdsson, of Brooklyn, New York, is the inventor of the improvement in linotype machines shown in Fig. 1. The patent covering the invention has been assigned to the Mergenthaler Linotype Company. Above the melting pot is shown a matrix of the design employed. It contains a deep slot having a letter or other character at its bottom. Matrices thus constructed

shown a matrix of the design employed. It contains a deep slot having a letter or other character at its bottom. Matrices thus constructed will serve both as molds and matrices, as the deep slot will give form to the two opposite sides of the linotype.



Two patents granted to Charles A. Teal, of Holyoke, Massachusetts, and assigned to the Holyoke Envelope Company, are illustrated in the accompanying cuts. Fig. 2 shows a side elevation of a machine for making and printing envelopes. The

paper is fed to the machine from a roll, being printed before delivery. The blanks are then cut, gummed and folded, and the completed envelopes are removed by an endless carrier which holds them apart until completely dry. From the endless carrier they are delivered to a receiving table, set off in



bunches of twenty-five ready for receiving the band, and for boxing. Fig. 3 illustrates the other patent to Teal, which covers a printing attachment intended for use in connection with an envelope machine. The inking devices as a whole are bodily adjustable vertically and also forward and backward to accord with changed sizes of cylinders employed in making envelopes of different sizes. The whole

thing can be swung bodily away from the cylinders, so as to enable one to conveniently get at the printing cylinder to change the type, etc. Moreover, the inking rolls can be run independently of the printing rolls, to evenly distribute the ink before starting up the machine.

Joseph Y. Johnson and Bror F. Bergh, of New York, received a patent on an embossing printing press involving a number of radical modifications in design and operation of the press patented in September, 1893, by Mr. Johnson as sole inventor.

Mr. Tracy B. Caswell, of Denver, Colorado, patented a method of perforating strips for typesetting machines. Fig. 4 shows a strip of paper which has been perforated to represent characters to form the line "The midday sun shone brightly o'er the snowclad peaks." The strips are passed through a machine which forms perforations for consecutive letters, figures, etc., leaving blank intervals for spaces. As a final step,

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63.	0	0		0	0		0		- 3		0	0			C	)	0		0
d 5 "	0		0	0	0		0		C 4		0		0	0	0	0			0
d 5 *	0		0	0	0		0		13		0	0	0		C	)			0
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FIG. 4.

the proper perforations are made in these blank intervals to permit the insertion of spaces of a proper size to justify the line. When completed the strip is fed through a typesetting machine and causes the type or matrices to be assembled into lines of equal lengths, and afterward the strip is fed through a distributing machine to return the type, spaces, etc., to their proper magazines.

Fig. 5 illustrates a machine designed by Albert W. Harrison, of Baltimore, Maryland, for use in making electrotypes. The wax is poured upon a flexible backing plate. The plate and wax are then bent and attached to a revolving cylinder, and an impression is made in the wax by bringing it in contact with the type by a rolling movement. The metal is deposited in the usual manner employed in making electrotype printing plates.

Fig. 6 illustrates a printing press invented by William B. Lawrence, of Columbus, Ohio. The patent, originally issued in

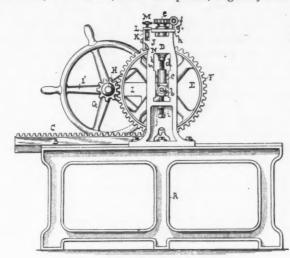
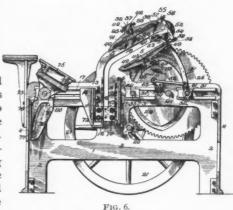


FIG. 5.

1891, and has been returned to the patent office, and a reissue, assigned to the Lawrence Press Company, has been granted for the better presentation of the original invention. The upper and lower inking rollers are supplied with ink of different colors. If desired, each ink plate may have two or more disks, so as to supply each individual set of rollers with two or more kinds of ink for different portions of its length.

A patent has been issued to Mr. Ferdinand Praunegger, of Grätz, Austro-Hungary, upon a type distributing machine, a one-half interest in the patent having been assigned to Mr. Heinrich Louis Bennos Toobe, of Hull, England. The type are delivered, one at a time, from the page or column into a

carrier which is mounted on an arm which is adapted to be turned in either direction around a vertical axis, and passes over a series of channels into which the type are to be placed. Mechanism is provided for opening the carrier at the proper time and thus allowing the type to drop into



the proper channel, where it is set in line with the type already contained in the channel. The patent is quite voluminous, requiring twelve sheets of drawings for illustration.

Mr. J. C. Corbett, of Corbett, North Carolina, is the inventor of a very convenient form of typeholder, which is shown in Fig. 7. The device is intended for use in holding type or dies which are used in connection with hand stamps, the location of any particular type or die being manifest to the operator or user of the stamp, and hence a change in dates is readily

accomplished. Provision is had for readily inserting or removing the type when desired.

Two patents were issued upon August 28 to the Duplex Printing Press Company, of Battle Creek, Michigan, the same being the inventions of Mr. Joseph L. Cox, of Battle Creek, and by him assigned to the company mentioned, before issue of the patents. One of these patents is illustrated in Fig. 8.

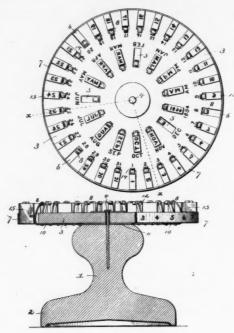
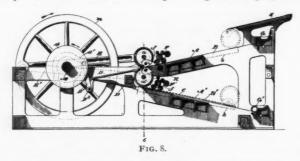


FIG. 7.

It is a flat-bed perfecting press. The machine in operation is designed to print and "perfect" several sheets of paper from flat forms, in the ordinary manner, the sheets being fed either by hand or by the use of any suitable mechanism adapted to automatically feed sheets from piles or as severed from a web. The sheet of paper is printed upon one side by one coacting form-bed and reciprocating traveling cylinder, and is immediately transferred to another reciprocating traveling cylinder,



and printed upon the opposite side from another form of type; the said cylinders alternately traveling over their respective form-beds. The arrangement of the form-beds and the general features of the machine, both with reference to construction and arrangement of the parts, and also the operation of the press, will be very clearly understood upon reference to Fig. 8.

The other patent referred to is designed as an improvement upon the press just described; the object of the improvement being to accelerate the speed of rotation of the gripper cylinder or cylinders when at the ends of the beds, so that the lateral reciprocating movement of the cylinder necessary to bring the grippers to the desired position for gripping the sheets may be shortened. The inventor states that the invention is not confined to any one special make of press, but is also applicable for use in connection with any single-acting, non-perfecting press.

Written for THE INLAND PRINTER.

#### THE BANDAR-LOG PRESS, OF CHICAGO.

BY W. IRVING WAY.

TRAWBERRY HILL had its printing press; there was another at Lee Priory. Oxford has the Daniels Press; London has her Kelmscott; Bhowanipore has the Saptahiksambad Press, and Chicago has her "Bandar-Log." New York and the Baked Beans Burg are "not in it." Horace Walpole pointed with pride to Gray's "Odes" as his claim on posterity; Sir Egerton Brydges to his series of Bewick cuts;

Mr. Daniel to his collection of Bridges; Mr. Morris to his Chaucer that is to be; Bhowanipore to Toru Dutt's "Sheaf Gleaned in French Fields"; and the "Bandar-Log" to the projects they are dropping through the branches.

"The possession of a private printing press is," says Dr. John Hill Burton, in the "Book Hunter," "a very appalling type of bibliomania. Much has been told us of the awful scale in which drunkards consume their favored poison; one is



not accustomed to hear of their setting up private stills for their own individual consumption." But the public presses have not turned out books of the right sort fast enough to please the "Bandar-Log" boys, hence this "Sardanapalitan excess in bibliographical luxuriousness."

Sir Alexander Boswell, Dr. Johnson's Jamie's son, had his private Auchinleck Press, and Sir Alexander was "as like to his father as an eagle might be to a peacock." Dr. Burton thinks that if he had been poor he would have achieved immortality. However, he only wrote some songs, as familiar as some of Bobby Burns's—among them "Jenny's Bawbee" and "Jenny dang the Weaver"—and then he died in a duel. But this is beside the question.

Kipling tells us, in his "Jungle Book," of the "Bandar-Log," or "the Monkey People—the gray apes

the people without a Law—the eaters of everything." These people have no leader, he says, and they lie, "they have always lied. tes. They have no speech of their own, but use

They are outcastes. They have no speech of their own, but use the stolen words which they overhear when they listen and peep and wait up above in the branches. . . . They have no remembrance. They boast and chatter and pretend they are a great people about to do great affairs in the jungle, but the falling of a nut turns their minds to laughter," and "Jenny" and the "Rubaiyat" are dropped through the branches, as shown in the printer's mark of our human "Bandar-Log." "They never meant to do any more," continues Mr. Kipling, "the Bandar-Log never mean anything at all." They invented what seemed to them a "brilliant idea," the human "Bandar-Log" did, and told everybody about it, but, like their simian brethren of the jungle, the Chicago contingent are always just about to do something, yet they never do it, "because their memories will not hold over from day to day."

So the "corrupt looking" man named their little enterprise (?) "The Bandar-Log Press." When they do something we may have some further comments to make in these columns.

Written for THE INLAND PRINTER.

#### REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING



ANY new and original designs, well worthy of note in your pages, must necessarily escape my notice. Singularly few specimens have reached me during the past two or three months, and I occasionally meet with a line in use before I see it in any specimen. A leading English house lately wrote me refer-

ring to their specimen sheets, "which we send you regularly." Yet for quite two years not one had come to hand, and I know that a number of good lines had come out in the meantime. My chief parcel since my last has come from the Aktiengesellschaft, Offenbach, some of whose novelties I have already noted. Verzierte Mediæval, in four sizes, 12 to 36 point, is a light and neat style for circulars, the lower case a fancy roman,

# Breslauer Ergebung

the caps in Gothic style. A second alphabet of lightly-flourished initial, on larger body, is also supplied. Both kinds are shown above. Hassia, in seven sizes, 12 to 72 point, is a handsome ornamented black, bold and legible, and decidedly Teu-

# Corgenland

tonic in style. The largest size of this letter supplies the initial to this chapter. Columbia, shown in three sizes, 10 to 18 point, is a good and useful style, intermediate between a roman and a ronde. The usual note claiming the face as

### Astronom Organisator

COLUMBIA

original does not appear on this sheet, and the name would seem to imply an American origin, but I do not remember meeting with the style before. A plainer style (original) is the Magere Renaissance, 14 to 40 point, five sizes. A condensed

### Centaur Buchen Neujahr

MAGERE RENAISSANCE

latin, light, legible and graceful, which I think will commend itself to printers generally. Two series of fancy initials (1981-1987 and 1988-1991), are merely the fancy caps of the Hassia and Verzierte Mediæval, respectively. This plan of making up initial sets from caps of ornamental fonts might be followed with advantage elsewhere - if a reasonable price were charged; but founders apparently do not as a rule care to sell initial sets. if we are to judge from the disproportionate price charged as compared with the same class of letters when sold by weight. Two sheets are occupied with sets of useful brass-rule terminals, crescents, etc.; and one with large and handsome mortised check vignettes. A dozen floral corners (2026-2037), constitute a choice novelty; and in a large display-sheet I find them beautifully brought out in tints. As the effect produced is far beyond the power of the ordinary job printer to imitate, it seems scarcely judicious of the founder thus to throw his modest black-and-white designs into the background. Lastly, I come to two double sheets of characteristically German carnival vignettes. The number of these annually produced by every German house is amazing. Here we have some twenty different designs, all in three sizes, some in as many as five, of grotesque and fantastic male and female figures, in pantomime and circus costumes. It is needless to say that the

drawing and execution are good, but they are not likely to be in demand in any English-speaking community.

A house new to me, Horn & Korselt, Dresden-Altstadt, send a sheet of new heavy borders, designed for advertisements. There are six designs, each shown in four sizes, 6 to 24 point. They represent a style not much in favor outside of Germany. The series numbered 88 is the largest size.



From the United States my record of novelties is almost blank. The new Inland Foundry have not yet put me on their list, but a private correspondent sends their circular. Of their lining system I expect to have a little to say next month. You have forestalled me in publishing specimens of their pretty new borders. Their one fancy job face, Drexel, is one of those whims almost beyond the range of grave criticism (like the Quaint Roman, which must be popular, seeing there is now No. 2, with lower case). But they should cut a second lowercase c, the present one makes such a bad gap in the middle of a word.

#### NOT ALTOGETHER HARMONIOUS.

The choir was singing a new arrangement of the beautiful anthem, "Consider the Lilies." The pure, sweet voice of the soprano rose clearly and distinctly in the solo:

"They toi-oi-oil not

They toil not,

They toil not,

Ny-y-y-ther do they spin."

She paused, and the tenor took up the strain:

" Nee-ee-ee-ther do they spin.

They toi-oi-oil not,

They toil not,

They toil not,

Nee-ee-ee-ther do they spin."

The tenor ceased, and the basso, a solemn, red-haired young man with a somewhat worldly-looking eye and a voice like a fog-horn, broke in:

" Nay-ay-ay-ay-ther do they spin.

They toi-oi-oil not,

They toil not,

They toil not,

Nay-ay-ay-ther do they spin."

Then the voices of the three were lifted up in semi-chorus:

" Ny-y-y-ther

".Nee-ee-ee-ther do they spin.

" Nay-ay-ay-ther

They toi-oi-oil not,

They toil not,

They toil not,

Ny-y-y-ther Nee-ee-ee-ther

do they spin."

Nay-ay-ay-ther

"Brethren," said the gray-haired, old-fashioned pastor, when the choir had finished, "we will begin the service of the morning by singing the familiar hymn:

"'And am I yet alive?""

- Chicago Tribune.

#### THERE ARE MANY LIKE HIM.

I have gotten ideas from THE INLAND PRINTER, during the last six months, worth many times its subscription. - H. Tipton, Williamsport, Ohio.

LAKE COMO, ITALY.

Haftone engraving by
FORT PITT ENGRAVING COMPANY
No. 717 Grant street,
Pittsburgh, Pa.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

#### FROM MR. WILLIAM FERGUSON.

To the Editor: NEW YORK, September 20, 1894.

In my communication in the September number of THE INLAND PRINTER I attempted a review of the International Typographical Union administration under President Prescott. giving him fair credit for what he has done, and without any intention to belittle his predecessors or prospective successors. But the best intentions are often misconstrued, and sometimes intentionally. I see no objection to a fair, open criticism of the facts in the letter, should anyone feel it incumbent upon him to do so and think that any good would come of it, but I hardly call the hiding of one's self under a nom de plume and hurling innuendos and crying "it's not so" a criticism. Such, however, is the case of one writer in a trade paper, and he goes so far as to say that the article was paid for at advertising rates, but I assure him that no compensation, either promised or implied, was given to anybody for its publication. The high character and standing of THE INLAND PRINTER makes such a statement unnecessary to thinking people, but I make it that I may not be misunderstood. Such a ridiculous insinuation is enough to discredit all the others, some of which might otherwise be believed. WILLIAM FERGUSON.

## ATTACKS OF THE NEW YORK "UNION PRINTER" ON PRESIDENT PRESCOTT.

To the Editor: NEW YORK, September 18, 1894.

My attention having been called, by means of a letter and editorial in the *Union Printer*, of this city, to the letter of the secretary of New York Typographical Union published in the current number of your paper, I have read the eulogy upon Mr. Prescott in the expectation of finding something to warrant the bitterness of the *Union Printer's* attack. That paper having evidently a liking for the imputation of motives, it may not be out of place to consider the motives which direct its utterances.

To do so, let us go back a year or two. When the memorable campaign in which Whitelaw Reid was an unsuccessful participant had ended, that famous owner of the Tribune found himself also the proprietor of a paper that had long been issued in opposition to his interests. It had been known as the Boycotter, but when he became sole owner it had changed its name to the Union Printer. Through that peculiar campaign, which ended so disastrously, the editorial course of the paper was dictated by John E. Milholland, Mr. Reid's political man of affairs. A short time after this, trouble occurred in the pressroom and stereotype room of the New York Tribune, and Mr. Milholland, who appears to be the acknowledged leader of a certain faction in No. 6, although not a member, vainly sought the assistance of President Prescott to settle it in Mr. Reid's favor. Always careful of the interest of the International Typographical Union, Mr. Prescott could not be induced to come around to Mr. Milholland's way of thinking. The latter gentleman became annoyed at his rejected overtures, and ordered the editor of his dearly-bought paper, the Union Printer, to attack the international president at every

opportunity. A few of us who know the reasons for two different editors to resign from the Union Printer are able to guess as to the influences that at a later day governed the policy of the paper. Mr. Milholland has said that President Prescott must be defeated at Louisville. I am not particularly interested in the outcome of the Louisville convention, only hoping that a good man will be selected to guide us during this critical time in our affairs; but I do hope and pray that the element that is backed by J. E. Milholland will not be permitted to dictate who shall be Mr. Prescott's successor. Mr. Milholland does not earn his bread by sweating over a case of type. His reasons for everything are purely political, and when the Union Printer suggests that THE INLAND PRINTER received a pretty penny for publishing Mr. Ferguson's letter, it probably was inspired by the thought of its owner's experience that everybody in this world is here to be plucked. I have always observed that the critics who find faults so easily in others are themselves possessed of the same faults in a greater degree. As to the anonymous letter in the Union Printer referring to Mr. Ferguson's letter I care not. Let them fight it out. There is one feature in connection with that letter nevertheless which, to my mind, has a very sinister appearance. It is typographically evident that it was composed on a Mergenthaler linotype machine. Now, it is not generally known, even in New York, that a large part of the composition of the Union Printer is turned out by the Tribune's machines, but it is a fact which can readily be proved. There is little doubt in my mind that the letter also emanated from the Tribune office. However, it is the editorial in the same issue that I object to. In conclusion, I wish to say that I have no resentment against the editor of the Union Printer. He is simply an employe, and must do the bidding of his employer, but he is bringing into the campaign a new issue, which is becoming more pronounced every day. It is: Reid vs. Prescott. Which shall it be?

W. CLARKE.

#### THE "SERRELL" LAY OF CASES.

To the Editor: PLAINFIELD, N. J., September 15, 1894.

In the September number of THE INLAND PRINTER I noticed a communication from Mr. I. H. Gowdy, trying to claim priority on my lay of lower case, in which he says "that I have used the lower case, identically as shown in the cut, for eighteen years, and with the same lay of type except the transposition of the four and five em spaces."

Permit me to ask, how could I have "stolen" his patent case when he acknowledges there is an exception, and further, I have never been in any one of the offices he mentions, and have never been in one printing office in Colorado Springs.

The idea occurred to me and I put it in practical use immediately, and will not and do not have to thank anyone else for the idea.

I showed it, over a year ago, to a manufacturer of printers' materials, and he would not take hold of it, because he said it had had no practical test yet; did not know how it would be received and would necessitate new patterns.

The putting of the two marks where the four and five em spaces were, and keeping the q, x and z in the same order, only lifting them up, really makes the only great change on the v, which goes over to the other side of the case, in the en quad box

I also think that if the "e" box was dropped down where the "h" box is and that put above the "e" box, it would still be an improvement.

Regarding the lay of the upper case—it is not my idea entirely; it is what is called on the Pacific coast "a dropped case," and I first saw it in the shop of Mr. J. F. McElheney, 208 North Main street, Los Angeles, California.

It is my hope and desire, for the benefit of the printers, to see my style and combination of the two cases universally adopted, as it is without doubt *the lay* for the lower case, and the fraternity are welcome to it with my best wishes. I have cut a diagram of the lay of the cases, and pasted it on good pasteboard, and it hangs up in the shop where parties can refer to it, which idea would not be bad for any printer to adopt who contemplates changing his cases.

GEORGE SERRELL.

### DETAIL REQUIREMENTS IN CHALK PLATE ENGRAVING.

To the Editor: PITTSBURGH, September 17, 1894.

In a late issue of your magazine, I notice an article on "The Possibilities of Chalk Plate." In that article the writer thereof gives the public to understand that a well-drawn chalk plate will always come out under the press without filling in, as in photo-engraving. He does not allude to the fact that the finishing, the routing and trimming of the cast - which must be made with care and skill - are everything. In this respect the chalk plate is difficult to work. I have had carefully drawn and smoothly cut chalk plates so mangled in the casting and finishing that they were hardly recognizable in the paper, and yet when the plate was looked up, it was found to be all right. The skill in finishing is required to be greater, the thinner the plate worked upon is scraped. I can produce a drawing, on an extremely thin plate, which will, in all respects, compare favorably with a photo-engraving of a pen drawing. But, unless the highest degree of skill is exercised in finishing such a plate, in routing it out after having a good cast made, it will be worse than an old-fashioned woodcut made on the back of wooden type with a jackknife.

The writer of the article referred to also says that in forty minutes after he has received a photograph, he has had his cut running on the presses. In fifty minutes I have had, in my department, a man photographed, and had the cut in the press. The photograph was on a glass negative at that. There can be no doubt that the chalk-plate process is the most rapid and practical, especially for evening papers. The inclosed cut was made in about eleven minutes, five of which were used in casting and finishing. You will see that in places the finishing was not thorough, owing to haste, and that under such circumstances a cut will black up.

The point I wished to make was that casting and finishing are of as much importance as the drawing. Yours truly,

JOHN HENDERSON GARNSEY, Manager Illustrating Department Pittsburgh *Press*.

#### IS THIS A CURIOSITY?

To the Editor: SALEM, Mass., September 7, 1894.

The contract for printing the city documents of Salem, Massachusetts, contains a clause to the effect that "blank pages on the back of title-pages shall not be charged for." Is this common in similar contracts elsewhere, or is it a rarity?

S. A. A.

#### PRESS BUILDERS' CHARGES FOR EXTRAS.

To the Editor: MANDAN, N. D., September 15, 1894.

In my judgment some of the press manufacturers nullify a good deal of their advertising by the way they treat printers who are called on to buy extras of them. For example, there is a firm of manufacturers whose name is a household word. They advertise in The Inland Printer, and the other papers that circulate among the fraternity. The excellence of their presses is set forth in glowing terms, but in my judgment, in terms that are none too glowing. I happen to have one of their presses, the list price of which is, I believe, new, about \$2,200. It is a good press. When business so increases that I desire to purchase another press, or if I should sell out and desire to start again elsewhere, would I buy a new press of this same firm? No, I would not. Why? Because I feel that they have gouged me most unmercifully in the way they have

charged for extras that I have needed. The other day my gripper rod tumbler broke, and I had to get another. They charged me \$7 for a new one, and I am satisfied that \$1 or at most \$2 would have been a good price, and would have given the manufacturer a living profit. Sometime ago I had to purchase a new ink bed, and the price they charged for it was \$40—to me, judging the cost of cast iron, a very high price. I figure that if I were to build a new press with extras purchased of this house, my \$2,200 press would cost me about \$10,000. It may be that the other standard press manufacturer that I will buy from next time, will cinch me as badly on extras that I may call for because of defective workmanship in the first place, or by reason of accident. But I will encounter a change of thieves, anyway.

#### FROM FRANCE.

To the Editor: PARIS, September 1, 1894.

The Chamber of Commerce of this city has a special laboratory for analyzing samples of wool and silk, and so exposing adulteration. It has just included paper, to be similarly examined. Since some time the quality of paper in France, which, however, had a proverbially good reputation, has been deteriorating, due to competition. Printers complained of the inferior qualities of paper, purchasers waxed wroth and manufacturers tore their hair at the idea of being suspected, even, of adulterating their products. They are the papermakers who have been loudest to demand the services of the new laboratory, and all papers sold by them now have test samples supplied purchasers with a copy of the chemist's report on the article. The laboratory determines the resistance of the paper in point of crumpling and creasing; its thickness and weight per square yard; its percentage of ash; the quantity of wood pulp; the amount of free acids and of chlorine; the composition of the size, and to what extent it has been employed. The absorbing powers of blotting papers will also be tested. Some papers are prepared in the pulp of which variable proportions of animal fibers-refuse wool and hair-are employed and placed upon the market as pure vegetable fiber, and at a lower price. Such paper is subjected to the action of monosulphuret of potassium, which has no effect on vegetable fiber but dissolves that of animal origin. The residue is washed, dried, weighed, and the difference between the result and that of the original weight of the sample reveals the extent of the fraud. To increase the heaviness of paper - sold by weight many mineral powders are added to the pulp, such as gypsum, chalk, sulphate of lead, etc.; these matters can impart whiteness, opacity and finish, but detract from the tenacity of the paper, wear type rapidly and impart brittleness; payment is thus made for worthless mineral matters. Good paper ought not to contain more than four per cent of ash. Without being sized, paper would be unfit for writing purposes. The size is chiefly composed of a resinous soap, potato fecula, and alum; gelatine and glue are also substances employed, and the laboratory makes known the nature and the quantity of size utilized.

It is to the village of Thiers, in the department of the Puyde-Dôme, reverts the honor of having founded the first paper mills in France; from Thiers, the country soon became covered with similar factories, notably at Angoulême, Annonay and Dauphiné. At present, all the ancient paper mills at Thiers, save one, are now devoted to the cutlery trade. But that single factory, situated on the summit of a rock, that the river Durolle washes ere it passes down to feed the other factories, only prepares paper from rags, and that output is all hand made. It is this mill which prepares the paper employed in France for the law courts, the stamp office, the bailiff's well-known blue notices and summonses; the paper for the shares of financial companies and the scrip of the public funds. Records, that are destined to outlive the attacks of mites and other tiny dustmakers, obtain their raw material at Thiers; so

do publishers of valuable books, and the paper known as grand luxe, for the fine arts. At one annexe, 410 operatives are employed, that turn out 310 tons annually of hand-made paper at whatever size, thickness and weight desired, but always uniform in quality. The pulp is not dried by steam, as is the case with ordinary commercial paper, but in a special drying room or séchoir. The manufacturers of wrapping papers are arranging a strike against low prices by stopping mills to check the existing glut. The production of this kind of paper is monopolized by the departments of the Isère and Haute-Vienne; the former turns out 25,000, and the latter 40,000 tons annually, and wholly prepared from straw. Owing to the drop due to over-production - in prices, manufacturers declare they lose from \$8 to \$10 per ton. By shutting down all the mills during a month, 6,000 tons of the surplus will be worked off, and which must be purchased at old rates. After thirty days Richard will be himself again.

Up to the present it was accepted that Rignoux, of Montbard, in Burgundy, was the first to employ, in 1631, female printers. Between 1476 and 1484 the nuns of the Convent of Saint Jacques de Ripoli, in Italy, and belonging to the order of St. Dominic, adopted the discovery of Gutenberg to enable them to live, because they had lost—through Gutenberg—their employment, that of copying artistic manuscripts. The printing machine became a necessity for them, and was a measure of self-defense. The convent turned out at least one hundred different volumes; among the several was an edition of Decameron, bearing on the title-page the date of 1478—nearly a quarter of a century before the discovery of America—that now supplies the world with monster printing machines.

The Danel Printing Office, at Lille, as already stated, had to face a strike - now terminated - because the firm employed female labor. The General Council of the department of the Nord, of which Lille is the capital, in its recent half-yearly meeting, was invited to vote two resolutions: one, prohibiting the employment of female hands at typesetting, and the other to exclude all printers from competing for official contracts who employed women as typographers, alleging that it injures their health. Both resolutions were rejected. It was replied that at Paris - Firmin-Didot employs only female printers - Lyons, Tours, Marseilles, Bordeaux, Grenoble, etc., women are engaged in typesetting, and where cases of ill health arise these are due to the vicious atmosphere of the shop in which they live. All ought to agree at least upon the necessity of enforcing the observance of hygienic laws in the workrooms for both sexes. The new code bearing on the employment of women and children, beyond a fixed number of stated hours daily, and controlling the conditions of nightwork, continues to be disliked by master printers. They have to obey all the same. It has led many employers to fall back upon men, or to set up the newest machinery for economizing hand labor. Only the few, apparently, adopt the system of relays, which, if well organized, would be the best of all solutions.

A writer attributes the stagnation in the book trade to change of manners and of fashion. The taste for possessing a library is declining; formerly persons purchased books for utility—or upholstering ornamentation; now the money that would be thus expended is laid out on bicycles and tricycles, photographic apparatuses and the material pleasures of life. Those who at present buy books, only select such as they would tools; as for works on literature, philosophy, history, etc., the gentle reader depends on being served up these in his one or three cent journal, which he reads; or, in his magazine, whose leaves he cuts, and examines the pictures, reserving the perusal for a leisure moment, which seems never to arrive. How recreate the joy to live in the society of books; how develop the taste for intellectualism? The writer does not give us the clue to these cruel enigmas. But the publishers' syndicate are trying another solution: from the first of the present month they have cut down the discount on books a little - between 1 and 5 cents on volumes retailed at 30 cents, and \$2, respectively.

This does not appear to affect the spirits of the retail book-sellers, who a twelvemonth ago formed themselves into a syndicate for mutual protection against undercutters, such as the bazaars, the commission houses, the "three pence in the shilling off," and the peddlers. The retailers have held their congress a month ago, and wound up with a banquet, where the Ishmaelites even were welcomed. A lost sheep is always worth finding. Both the publishers and retailers must improve their situations by having syndicates. But the poor author—is his position benefited? He is always on the warpath, always in search of the "living wage."

On September 16 the suburb of Engbien will inaugurate a bust to Villemessant, the founder of the Figaro, who departed this life fifteen years ago. Why so humble a tribute, to so great a man's memory was so long delayed, when the surface of France is being sown broadcast with statues and busts, is a mystery. Better late than never. Villemessant erected his residence at Engbien, a rather rococo and gingerbread affair, and that, since his decease, has not been able to find either a purchaser or a tenant, though its site admirably overlooks the rheumatism-giving lake. Villemessant was one of the most extraordinary characters of modern times. He was essentially the product of the second empire, and had Balzac been alive, he would undoubtedly have given him a niche in his "Human Comedy." Villemessant, whose real name was Carter, was a native of Blois, and an assistant in a mercer's shop of that city. He came to Paris to seek his fortune, and succeeded, though destitute of what would be called a literary education. He could not write a score of lines correctly, and has even demonstrated that inability. But he was not the less a king in journalism. He was always founding, without capital, tiny newspapers. He ran a publication, assisted by a clerk, and they at one time had but one coat, it is said, between them and wore it by turns. One day Villemessant's sudden death was nearly caused by a man entering the humble office to subscribe for a year to his paper. It was the making of him, as the clerk's coat was released from the grip of his "Aunt," and both had a splendid dinner to celebrate their prosperity. It is alleged, but erroneously, that Villemessant made his pile by associating outside industries - as did Renaudot, the founder of the French press; not a bit of it. All his "promotion" schemes collapsed. The last was an oyster company, to raise bivalves as prizes to catch subscribers; he utilized oranges, flowers, toys, etc., to bait the subscription list. In his day, the "missing word," the \$6,000 life or accidental insurance ticket, etc., were not invented.

The secret of Villemessant's success, the originality of his talent, and that was akin to genius, lay in discovering the kind of news Parisians wanted; serving it up to them in the style they adored; scenting coming events, and always putting his hand upon the right man to handle the subject he selected. He never hesitated for a moment to pay any price for a firstclass article, but it must be first-class, and when he had sucked the brains of a writer he was thrown aside - a business arrangement not peculiar to Villemessant. All this might be summed up in one word, "Boulevardierism," which is not exactly blague, but an olla podrida of what Parisians considered to be indispensable for their existence, as much as a petit plat. He maintained that Parisians felt more interest in a dog crushed by a vehicle on the boulevards than in all the "absorbing questions of the day" put together. And now the Figaro remains the most powerful organ in the French press.

There is a general increase in size in the small, or petits journax. Their make-up is improved, and their matter displays a higher grade of information, due perhaps to the advance of popular education. During the week of M. Carnot's death and burial, Le Petit Journal, that Mère Gigogne of all the broods, home or foreign, struck off 1,500,000 copies daily, and which necessitated a weekly consumption of 256 tons of paper. It is rumored that the Society of the Little Journal contemplates manufacturing its own paper. Edward Conner.

Written for THE INLAND PRINTER.

#### NEWSPAPER ARTISTS-JOHN SLOAN.

BY F. PENN.

THE work of Mr. John Sloan on the Philadelphia Inquirer of recent months has shown a cleanness and strength, and a perceptiveness that has earned from critics the prophecy of greater things from him. The reproductions of his work which accompany this sketch are taken from draw-



JOHN SLOAN.

ings which appeared in the Inquirer, and sufficiently explain themselves. The strong contrasts in the sketches are in the Beardsley manner, but they have an individuality of their own which absolves Mr. Sloan from any criticism in selecting this style, which has been popularized to some extent by faddists.

Mr. Sloan was born in Lock Haven, in the northern part of Pennsylvania. While still a boy he removed to Philadelphia to complete his education. Six months before the time set for his graduation from the Boy's Central High School, he dropped his studies and entered the

employ of one of the large publishing houses of the city. The house handled, in connection with its own publications, a large quantity of art works, imported from England and France, engravings and reproductions of the works of some of the greatest artists of the Old World. After studying them for some time, Mr. Sloan determined to try his own powers in drawing and illustrating, and with such success that another publishing house who needed an artist, and appreciating the merit of his work, sent for and employed him.

That was the beginning of his genuine career. Essentially self-taught, he found shortly the need of academic training, so he entered the class at the Academy of Fine Arts, where he studied for two years. His work there was consistent and hard. He worked more with his brain than he did with his hands. He worked in everything; oils, water colors, pen-andink, charcoal, and even made excursions into the field of etching, with such capital success that one publishing house now takes everything in that line that he has time to execute.

But all the time he was seeking his proper medium of expression. At last he found it, and the result was the series of drawings, where he wove into the everyday life of the Occident the poetry and simplicity of the land of chrysanthemums.

Written for THE INLAND PRINTER.

#### THE PAPERS OF NORTH DAKOTA.

BY L. T. P.

In the booming days of 1880, there were small fortunes to be made by the publisher in North Dakota, if he knew how to make them. He found himself one of a hustling community, willing to spend large sums of money for advertising, but the average publisher made the mistake of believing that this condition of things would last forever. Real estate gradually mounted skyward, and because of the enormous fertility of the soil—because of the immense influx of population—because of the plentifulness of money—everybody saw that North Dakota was going to be an exception to the general rule; that a booming condition was to be permanent

here, and the altitudes reached by corner lots would never fade away. In the date I have mentioned, Fargo was the typical North Dakota town. Located at the gateway of the booming territory, surrounded by a soil that was positively oily in its richness, it was peopled by enterprising men who paid out

their money like water for advertising and for newspaper subscriptions. From my own recollections of Fargo in those days, I can affirm without fear of contradiction, that half the money expended by the publishers was wasted. There was no economy in management. Wages were paid re-



gardless of the market price. Everywhere there was waste, and the newspapers were not nearly as good as they should have been for the money expended. One dollar today expended in the making of newspapers goes further than five dollars did then.

Outside of the principal cities of the new territory, weekly papers started up like mushrooms. Every little cross-roads town was going to be the county seat of an old or a new county. Corner lots were sold at large prices, courthouse blocks were donated; real estate men were liberal advertisers. Many of these newspapers succumbed in due course to the inevitable, and their proprietors shifted further west with their plants. But some of these plants still remain, and furnish the neighborhoods in which they are located with very creditable sheets. But how few of these papers bear the names at their column heads that appeared there ten or fifteen years ago! The old-timers in the newspaper field have been weeded out,

and new men have taken their places.



Fargo and Grand Forks, the principal cities of the new state of North Dakota, are supplied with very good newspapers, but the patronage is cut up a little more than is desirable. In Fargo, the Argus still maintains its position of the leading morning paper. Started by Maj. A. W. Edwards in the boom days, it has seen more or less parlous times. The Major bit off a little more than he could chew when he erected a mammoth building for the accommodation of his paper. Jim Hill, the railroad magnate, furnished

Edwards with money; and there was in due course a falling out between the debtor and creditor, and they became as fast enemies as they had before been fast friends. The result of long litigation was that Major Edwards was ousted, Jim Hill took the paper, Major Edwards started the Fargo Forum, and today the Argus is owned by Frank L. Gage, a former employe of the paper. The Argus was in the market for some time, prior to Mr. Gage taking it. While Hill owned

it, he wanted \$20,000 for it, of which amount at least \$18,000 would have to be counted as good will, as the plant was not worth more than \$2,000. Colonel Lounsberry, an old-time newspaper man of the territory, now edits the Argus, and is making of it an excellent paper. But the fraternity do not believe that it is overburdening its proprietor with profits.

The Forum, owned by Edwards & Plumley, is a sort of a free lance, but, withal, popular with the people and the fraternity. The Republican, still owned by J. J. Jordan, a former employe of the Minneapolis Tribune, and late postmaster of Fargo, is published every evening, and is spicy and a good newspaper. The Sun has recently blossomed out as a morning democratic daily, but it is a little too much tinged with Coxeyism to become popular with so conservative a set of people as



inhabit Fargo. The Commonwealth and the Independent, two democratic-populist papers, complete the list of Fargo papers.

George B. Winship, of the Grand Forks Herald, is the Nestor of journalism in the upper Red River valley. He is a good deal of an antagonizer, but somehow he has made antagonizing pay. His paper is certainly an excellent one, and there are those who claim that it is the best newspaper published in the state. It is republican, although it sometimes causes the republican managers some little trouble by its freedom of criticism of republican measures. The Plaindealer is the democratic daily of Grand Forks, and is a good party paper. Winship's enemies aver that he owns most of the stock in the Plaindealer. The News is a populist daily, its proprietor formerly being a Hill democrat.

At Bismarck, the capital city, the *Tribune* still maintains a daily existence, although it is a question among newspaper men in the state whether such an existence is warranted. Bismarck, if the truth must be told, is a rather dull town. M. H. Jewell, the chief proprietor of the *Tribune*, has temporarily deserted his paper, and is now in Washington, D. C., assisting in the management of the *Inventive Age*—a paper devoted to patents and inventions. He is half proprietor of this paper, and leaves the *Tribune* to his young men to manage.

Jamestown is the only other point in the state where daily papers are found. Here are the *Alert* and *Capital*. The *Alert*, formerly a republican organ, now espouses the cause of the

populists, a little more than the republicans like to see. Major Kellogg has owned this paper for several years, and is reported to have made money out of it by reason of his excellent business management. The *Capital* has recently changed hands,

its promoter, Mr. Warnock, having sold it to three of his

employes.

The hundred weeklies that exist in different parts of the state do their full share to advertise and boom their respective localities. The newspaper business has reached hard pan in North Dakota in these days. The time has ended when a newspaper publisher could secure patronage, either in the shape of advertising or subscriptions, because he needed it, or because he was helping to build up the country. Merit and a



reason for existence count for more than public spirit. During these hard times the newspaper business is found to be dull by every paper in the state. But the publishers are optimists. They can see silver linings to the clouds when nobody else can, and to them is due much of the confidence in the future prosperity of the state which is found abiding with the population.

#### L. A. AULT'S VOYAGE TO ALASKA.

THE suggestion of a voyage to Alaska during the parching summer months is sufficient to arouse the envy of even the well-to-do who are detained in the dusty cities, to say nothing of the busy toilers in superheated pressrooms. A recent issue of one of the Cincinnati dailies gives an interesting interview with Mr. L. A. Ault, of The Ault & Wiborg Company, manufacturers of printing inks, on his return from Alaska.

Mr. and Mrs. Ault and their son, Lee Ault, joined a party of Chicagoans and spent five weeks in a trip through Yellowstone Park, to Alaska and to the famous Muir Glacier, 150 miles north of Sitka. A stuffed baby bear and a totem pole—peculiar in that the carving is on slate instead, as is usual, on wood—are the chief mementoes which they brought back—that is, if Mr. Ault's fish story is not looked on in that light.

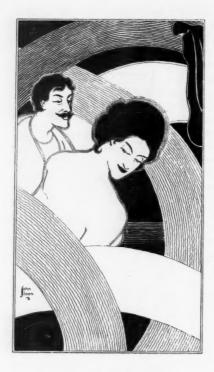
"No," said Mr. Ault, "there is nothing alarming about a voyage to Alaska. It is not even an open sea voyage. All the

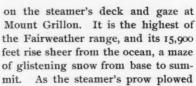


way from Victoria north to Chilcat, with the exception of two hours' steaming through Charlotte Sound, the route lies among islands. In a sense it is a river ride, for this route was once the pathway of a gigantic glacier, which hollowed out what is now in reality a huge river bed. Seasickness is impossible, yet you enjoy the ozone of the ocean as if you were out on the open Pacific. Such a trip is about the most delightful outing imaginable.

"The steamship Queen, Captain Carroll, commander,

carried us straight to Chilcat. Islands were on both sides of us, and the islands are mountainous, snow-capped, as you get north of Charlotte Sound, often snow-covered to the base. But the great sight, to which Mount Blanc is incomparable, is Mount Grillon, on the coast of Glacier Bay. Daylight, when we were there, lasted till 10 P.M., but it was not too long to sit





its way for hours, Grillon was visible no matter how many peaks intervened, and 100 miles distant still stood out white and solitary in the light of the 10 o'clock setting sun.

"Then Muir Glacier, too dangerous to have ever been thoroughly explored, was just as wonderful. Imagine a frozen Niagara; double its height, and extends its width to three miles and you have the Muir. As you face it you see a shimmer of ice of every hue of blue, from the faintest turquoise to the deepest sapphire. The one thing to see in Alaska is the scenery. The one thing of material value there is its mineral wealth. Few people would suppose that the big-





gest stamping mill in America is at Douglas Island, opposite Juneau. It has 240 stamps, and is located at the famous Treadwell gold mine. This

mine produces \$150,000 of gold a month. The mining is all on the surface, and fifteen or twenty years of surface mining is in sight, and the deeper the ore is quarried the richer it is.

"Game is plentiful. We often saw deer swimming across from island to island to escape wolves. But we did not go hunting. We did fish, though. I suppose nobody will believe it, but at Kilisnoo the captain stopped for two hours at the fishing banks. There were seventy-five of us, but there were not lines enough to go round. In that time we caught 5,250 pounds of halibut. Yes, Captain Carroll weighed the catch. But what is claimed to be the finest fishing on God's footstool is at the







toulet of Yellowstone Lake in Yellowstone Park. The government has stocked the lake with everything, and two or three trout will leap to every cast."

These are but a few of the interesting things in store for the Alaskan voyager, and of which Mr. Ault chatted pleasantly.

#### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

PLURAL OR SINGULAR?—E. H. T., New York, asks: "Do you write '1½ inches,' or '1½ inch'?" Answer.—The difficulty in deciding this question is purely logical. Two or more things must be named to justify the plural verb, says Logic, and "one and a half" is less than two. But "one and a half" is more than one, and the singular verb is grammatically restricted to one only; therefore the grammatical rule should apply, and the plural verb be used with any subject that must be read as "one and something more," even if the something is only a fraction.

QUOTATION MARKS.—H. D., Brooklyn, New York, writes: "The editors of a large work, in which many quotations are set in type smaller than the text, insisted upon what seems to me a queer application of a common rule. Because a word or words in the small type occurred within a quotation, they would allow only the single quotation mark, although the double marks were not used for the whole quotation. Can this be right? Answer.—The common rule is, "A quotation within a quotation is single-quoted." I have never known of any other instance of construing this to mean anything but something occurring within a double-quoted passage. If any one else has ever known of the rule being applied to quotations without any double marks I should be very glad to be so informed.

ECONOMY IN MARKING PROOFS.—It is quite common to make many unnecessary strokes of the pen in marking corrections. While it is very important that each correction should be indicated with absolute clearness, this should be done in each instance with the least possible marking, thus giving the reader more certainty of finding the errors. Much of the technicality so often thought to be necessary in marking proofs is merely waste of energy. A writer, puzzled as to how a certain correction should be indicated, exclaimed when told: "Why, it's nothing but common sense!" Some of the most common waste of energy is seen in the writing of "l. c.," "sm. c.," "cap," or "ital.," for the change of a single letter. One proofreader, at least, has always made it a point to write in the margin only the letter wanted, as "t," "N," etc., and his marking has always been understood.

An Invitation.—All printers know that proofreaders disagree in many particulars of their work, and probably all would rejoice if some of the disagreement, at least, could be removed. May not discussion accomplish something in the way of practical reform? With such purpose it is that all interested persons are earnestly invited to join in our discussion of proofroom matters, either by sending questions for answer, or by direct expression of opinion. The answers to questions here given will be one man's opinions, and it is desired that they be so understood; but no question will be answered without due consideration and comparison of authorities, and on occasion differing authorities will be noted in the answers. No proofroom question, however local or unimportant it may seem, will be deemed unworthy of attention; indeed, matters that seem peculiarly local are often of real general importance. Will it not be interesting and beneficial to note and discuss them?

LEARNING TO READ PROOF.—"A learner" writes: "I read in a book on proofreading as follows about beginning: Before beginning to read proof a man usually prepares himself by learning how to make the technical marks used in correcting; he then reads a chapter on the use of capitals; takes up a grammar and reviews the rules of punctuation; and by

reading and conversing with readers gets such helps as give him a good degree of confidence.' Those with whom I work have never advised me in this way. Is it the common way to prepare, as here stated?" Answer.—If you are the right kind of learner, you have had your chapter on the use of capitals, your review of punctuation, etc., in experience at the case. There seems to be more theory than practice in the course stated, though it is certainly well for a proofreader to study not only grammar, but everything else that he can study. A proofreader cannot have too much real information; but the prime essential for the best proofreader is experience at the case. Those compositors who show the most intelligence in their work, together with the best understanding of composing-room technicalities, are rightly selected as best fitted for the proofroom.

#### PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Embossing Jobwork on Platen Presses.— P. L., Wilkinsburg Postoffice, Pennsylvania, writes: "Will you kindly give me information as to the simplest and most economical process for embossing jobwork on platen presses. Also, can you recommend any book which describes the various processes? If so, please give the title of same, and where to be had." Answer. - The limited space accorded this department prevents the pleasure it would afford its conductor to elucidate so important a branch of printing; but he takes occasion to recommend a simple and concise little work entitled "Embossing from Zinc Plates," which will cover the entire expectation of our correspondent. The methods described in this work are employed extensively by printers who have been so fortunate as to procure this book. The publishers of this journal can supply the work; price, \$1. It specially treats on the different methods for doing embossed work on letter-heads, billheads, cards, and other forms of commercial work that can be done on platen job presses.

REGISTERING ON CYLINDER PRESSES OF DIFFERENT DIAM-ETERS.-J. F. P., New York, writes: "I would like to know if a job of color work, the first form of which has been worked off on a drum cylinder press, can be accurately registered in the usual way on a stop-cylinder or two-revolution press of less diameter. My shopmate contends that it makes no difference, while I say it must, although I cannot explain why." Answer. - Considerable difference of opinion exists on this question; but we have a very decided one, having proved to our own satisfaction that it makes a material difference. Less variation, indeed, on any press than exists in the difference between the circumference of a drum cylinder and a stop-cylinder press will increase the difficulties of registration. For instance, if the first form of a two or more color job is run off on either a large drum or stop-cylinder machine, and the next form is dressed on the same press with either less or more tympaning the difference in the register will be apparent. We may build up to the height of the tympan on the first form, and thus get register; but it is not so easy when we have to take from it, especially if the form is large and in one piece. Put this down as a practically tested fact, when you are required to print a two-color piece of work on a large and on a smaller size cylinder, that they will not register each other's work unless the forms can be altered to suit the difference in their circumference; because the color worked off on the larger cylinder will be larger in area, from the grippers to the back of the cylinder, than that printed on the smaller cylinder. In building up the tympan on the smaller cylinder, so as to reach the same circumference as the large press, there is

great danger that a drag or slur may be created. Where margin or gripper room is close, it is advantageous to run off, the job on a small-sized cylinder.

PHOTO-CHROMOTYPE PRINTING.—Regarding this character of printing we have received the following inquiry: "Will you please tell C. T. B., of Phenix, Rhode Island, the process for photo-chromotype printing. How many plates; and do you make ready each plate as you do an ordinary half-tone; what color first, etc." Answer .- The manner of producing photochromatic printing is the same as that pursued in doing any kind of fine color work. First, put on the key-plate (whatever its color may be - usually it is black, brown or gray), and bring it up neatly; after this is done, set your margins on the paper to the exact position you desire to have the picture appear on; then set your registering guides so that they will not move, and run off fifty or more sheets, accurately fed to these guides. Before removing any of the guides from their position, after taking the printed copies, which we call "registering sheets," mark with a pencil on as many different sheets as there are color forms, the exact position of the several guides. These sheets are to be kept carefully for use when setting the guides, as each color proceeds. In this way you secure a uniform point of contact for the entire edition of sheets. By following this rule you secure the fundamental and starting point to accurate register, which is one of the greatest essentials in color printing. The number of color plates employed in photo-chromotype illustration usually runs from three to six. It is proper to begin printing the yellow color first, then the red, blue, gray, brown or black, as the case may be. Sometimes it may be necessary to reduce the tone of one or all of the first three colors named, in order to secure the effect designed by the artist. This is where the skillful pressman shows his training in color printing; for one color rendered either too high or too low in tone will be sure to detract from the merit of the production. Each color plate must be made ready separately, and thus printed. The make-ready is the same as for ordinary half-tones, with, perhaps, a little more care in treating the radiating or open portions of the color plates. Good and suitable inks and paper are also essential to success.

MAKING GLUE AND MOLASSES ROLLERS .- J. T. C., Des Moines, Iowa, says: "In your pressroom queries we read a good deal about glue and molasses rollers. Now, can you inform me as to the proper proportions to use in making the same, and give the best grades of glue and molasses to use. We have made a number of attempts to make rollers from glue and molasses, and also from glue and glycerine, and from glue and molasses and glycerine combined, but have been unable to as yet produce a satisfactory roller. There seems to be something lacking and what it is we cannot tell. Sometimes the rollers seem to shrink and crack, and at other times they have no face or suction. Of course, pressrooms vary, and different localities vary, and it is just as cheap in the long run to send to a good rollermaker and get your rollers; but, at times, it is almost necessary that a printer or pressman be able to make his own rollers." Answer.—A sample recipe may be stated in this way: to every pound of good glue add one quart of New Orleans molasses, or pure sugar-house syrup, for rollers to work in a temperature of about sixty-five degrees; colder weather composition requires proportionately more syrup to the allowance of glue. Cooper's refined glue is best for your use. It is a thin, flaky article, very hard and brittle, and of a clear amber color. Moisten it with water for about half an hour, and then spread it out on a board to soak through, when it is ready to be put into the melting kettle and over the fire or steam. Let the glue melt thoroughly, but not too hastily, when it is fit for the molasses to be added to it. This mass should be kept up to a fairly high temperature by the boiling water or steam under the melting kettle; but it must not be allowed to boil over one minute, lest the composition "candy"

and spoil. When thoroughly melted, lift the kettle off the fire and let the composition stand for about half an hour so that the air bubbles caused by stirring and boiling may rise to the surface and escape. After this has been done the mass is ready to be poured into the mold, which must previously have been well heated and oiled. Pour in the composition slowly and steadily, and draw the roller the day following. The care of rollers and their treatment has about as much to do with their efficiency as has their making. We, therefore, recommend for your further guide—and you will find it a valuable one—the work just published entitled "Presswork," and advertised in this journal.

#### PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TREATISE ON HALF-TONE.—Ed. Seldomridge, Terre Haute, Indiana, asks: "What is the best treatise I can buy on enamel half-tone engraving?" *Answer*.—There is no book referring even to half-tone that will be of any practical value to you.

GLUE FOR ENAMEL.—"Operator," San Francisco, writes that he has trouble with the enamel solution getting acid. He uses Le Page's glue. Answer.—The Russia Cement Company are now making Le Page's glue under the title "Clarified or Photo-Process Glue." It comes at \$2.50 a gallon. Glue will, however, get acid rapidly. I would recommend keeping it in glass bottles instead of the tin it comes in. Glue for half-tone should be transparent and free from acid.

GRAIN HALF-TONE PLATES.—An Indianapolis correspondent wants to know if a half-tone plate cannot be made by using a grain screen instead of the regular lines and dots which appear too stiff to him. Answer.— wavy or undulating lines have been recommended to screen makers in these columns to overcome the objection of our correspondent as to the reguline character of the engraving. A chemist is at present experimenting on a similar process as grain half-tone, and results by his method will be shown later.

Holes in the Copper Plate.—J. C. B., Chicago, says that though he filters the enamel solution very carefully, and flows it on a perfectly polished plate, he notices small specks or bubbles in the film when it is dried, and that when the halftone is etched "there are holes in the plate that don't belong there." Answer.—The specks in the film and holes in the copper that do not belong there will, on examination, be found to coincide—that is, if the enamel film containing the specks is washed off before printing on it, a hole will be found in the copper immediately under each speck. This is due to chromic acid particles forming in the enamel solution from the glue becoming sour and acid. See that the enamel solution is kept alkaline by adding ammonia drop by drop until litmus paper turns a greenish blue.

HALF-TONE SECRETS.—"Big Six," New York, writes a lengthy and abusive protest against the "giving away of half-tone secrets" in this column. He says he is a member of the photo-engravers' union, and that it is bad enough to have the Elmira, New York, Reformatory turning prisoners into full-fledged photo-engravers without our printing information that will enable most anyone to go into engraving. Answer.—"Big Six" is evidently a tyro in the business. It may be a hardship that a state is teaching criminals photo-engraving, but as "Big Six" grows in knowledge of his business he will find how much more there is to learn, and welcome information from every source. Photo-engraving as a business is subject to so many improvements that an operator must study all the

time to keep up, and helpful hints are sure to be found in a column like this, where information is sought and given. There is no more hope of one learning photo-engraving from books, so as to practice it successfully, than there is to learn flying from a description of the latter operation.

### NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

M. T. V., Cincinnati, Ohio, writes: "I am about to move my shop to a building that uses a gas engine and has no steam for steam table; what would you suggest in this case?" Answer.—There is a new invention in the way of a generator that will just meet your requirements. It is a small affair that is placed under the steam table and is operated by oil, and will furnish you all the steam you need at a cost of a very few cents a day.

H. H. W., Pittsburgh, Pennsylvania, writes: "I have a casting box with cores for type-high work and have some trouble removing the casts. Is there anything that I can put on the cores that will cause the casts to relieve any easier?" Answer.—Take a half ounce of finecut chewing tobacco, a five cent package of lamp black and one pint of water. Mix all together and boil. Then take a brush and paint the cover while warm.

A. A. G., San Francisco, California, writes: "I have trouble in making my cuts cast smooth and clean, although I clean and oil them well before molding. The rest of the cast will be good, but the cut will look chilled and print badly. What suggestions can you give me?" Answer.—You are using too much oil. The fine cuts should have but very little oil. Clean your cuts with benzine, rub them with a clean rag, and then apply a very little sweet or refined lard oil.

T. H. G., Boston, Massachusetts, writes: "I have charge of the stereotype room of a newspaper and we have trouble with our casts. The mold will sometimes buckle on the sides and leave a low spot in plate and spoils the mold; can you inform me the cause of my trouble?" Answer.—Your trouble is with the guages, the groove in your chase is larger than the groove in your guages, and the reason that the trouble does not occur at all times is that the form is not always locked up the same way. The way to remedy it is to have the guages cut down a little more.

NICKEL PLATING AND NICKEL PLATING SOLUTION. -T. C., Columbus, Ohio: "I have some plates which I am requested to have nickel plated for a run in colored ink. How am I to accomplish the work and what sort of solution must I use?" Answer .- A method of plating various metals without a battery is as follows: In the plating vessel, which may be of porcelain (copper is better), is placed a concentrated solution of zinc chloride, which is then diluted with from one to two volumes of water and heated to the boiling point. If any precipitate separates it is to be redissolved by adding a few drops of hydrochloric acid. As much powdered zinc as can be taken on the point of a knife is then thrown in, by which means the vessel becomes coated internally with zinc. The nickel salt (either the chloride or sulphate will do), is then added until it becomes green. Clean the article and put it in with the zinc fragments. Boil for fifteen minutes.

W. T., Hartford, Connecticut, writes: "My molding brushes wear unevenly and I would like to know how to avoid it? I try every means to make them wear even, but have not as yet succeeded." Answer.—All molding brushes will wear unevenly and should be straightened by having a perfectly flat

piece of iron a little wider than the brush and about one inch thick, with a long iron handle similar to a ladle handle. Place the iron block in the fire until it is red hot, and after cleaning off the dirt, lay the bristles of the brush on the heated surface in such a way that the iron will burn off the high places and make it perfectly true. It will need the exercise of a little common sense not to burn off too much or you will have the brush more uneven than before burning.

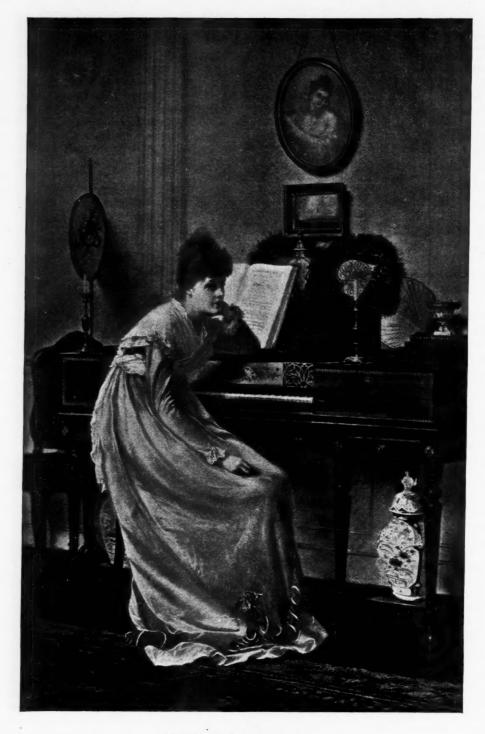
CARE IN STRAIGHTENING PROCESS PLATES .- G. J. B., Brooklyn, New York, writes: I inclose a proof taken from an original half-tone plate, the sky of which you notice is spotted. The process plates come to our place unblocked, a proof is taken, then they are sent to the foundry where they are blocked on metal. On the proof taken before the cut was sent to the foundry everything was O. K., and nobody seems to know how the cut was damaged. I only send you proof of one cut, but we had the same trouble with several others the same day. The etchings were on copper; we never had any such trouble before, and if you could give me an idea what caused the trouble you would greatly oblige. Answer .- To an experienced eye it is no trouble to discover what caused the defect. The finisher did not understand his business-that is, he did not understand mounting half-tones-and before mounting it he laid it on its face on an iron block and beat it up with his hammer the same as he straightens an electrotype, thus spoiling the etching. He should never lay the etching on the finishing block face down, and never use the hammer on an etching. If it must be straightened lay the face on blotting paper and take a small, soft metal block and lay on spot that needs straightening, and strike the block lightly with hammer. It is very rarely necessary to do anything to cut, and evidently was not in this case. The proof being perfect before mounting, the finishers should use their heads more and their hammer less, and they will turn out better work.

"MINERAL STEREO FLUID."—The following information regarding a mineral paste said to be discovered by a resident of the Printers' Home at Colorado Springs, Colorado, has been sent to me:

A discovery has been made by a gentleman now living here which is of importance in the printing business. A substance found in the residue of the natural springs so abundant here is found to be adapted to the making of stereotype matrices. With the proper manipulation it forms a substitute for what is known as "stereo paste." This he calls "Mineral Stereo Fluid." The compound which forms this fluid coagulates at a low heat and becomes insoluble. It makes an even thickness of matrix and imparts solidity and toughness to the paper. The unsatisfactory paste used lacks these important advantages, and upon introduction of this useful discovery it will be relegated to the past. The springs supply this material in abundance and it is easily attainable. This desideratum embodies many other virtues explainable only to stereotypers. An experienced gentleman of that craft, at present engaged on the Colorado Springs Gazette, after testing the "Stereo Fluid," speaks of it as follows: "Having tried a sample of the mineral paste of stereotyping, I would say that it is all that you recommend it to be and I find that I can make considerable more casts off a mold without the edge of rules breaking than off the regular stereo paste and that it will go three times as far as the ordinary stereo paste, thereby saving both material and time in making paste the old way, and I will always use it when I can get it. I will cheerfully recommend to all stereotypers to try for themselves.

A sample of the Stereo Fluid has been sent to me, but I have been unable to secure results from it, owing, I am told to an error in the directions. I have received a mold made from the mineral paste which I find to be first-class in every respect although I am told there were ten casts made from it. It is in perfect order and ought to be good for as many more casts. If a discovery has been made of a mineral which will make a paste giving a matrix like the one submitted, the discoverer ought to be able to sell his paste all over this country.

When the local reporter telephoned his story of the Hoopes-Kurtz reception into the office, the city editor could not for the life of him tell whether it was to go in the "Fashion Notes" or the society column.



"UNACCOMPANIED."

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

(See advertisement, page 24.)

#### RECONCILIATION OF PARIS TYPOGRAPHICAL UNIONS.

AST month THE INLAND PRINTER published the portrait of President Murphy in conjunction with a series of portraits and biographical sketches of the foremen of the composing rooms of the New York dailies, as an appro-



President T. U. No. 6.

priate companionship. We reproduce President Murphy's portrait this month in connection with the following instance of the wide influence of New York Typographical Union, and of President Murphy's

In October, 1893, the municipality of Paris sent as one of the labor representatives to the World's Fair at Chicago, M. Charles Decroix, secretary of the largest and most influential organization of printers in

Paris. While in New York he was the guest of "Big Six," the New York Typographical Union, and in the course of conversation incidentially spoke of the harmony existing among the "typos" in all the large cities of this country as compared with the utter indifference of his own craftsmen toward any amalgamation of their own associations. President James J. Murphy was requested to try to bring about a reconciliation, with the result that, after correspondence with both unions, there is now but one union, making it one of the most powerful in Europe. The following is a translation of a letter received by President Murphy announcing the amalgamation:

9 RUE DU FAUCONNIER, PARIS, August 3, 1894. }
Mr. James J. Murphy, President New York Typographical Union, No. 6: DEAR SIR,-I have the honor to announce to you that the reconciliation of the two Parisian typographical syndicates is now an accomplished fact, and that at the present time there is only one typographical society in existence in Paris.

In announcing to you this joyful news I must say that the magnificent appeal made by you to the Parisian colleagues in favor of trades-unionism and concord has been the means of bringing about good results, and I have the conviction that your letter, which has been reproduced by all the typographical journals of France, had considerable influence in attaining

Probably you already have heard the news. In any case, I thought it but my duty to inform you of it. I pray you will accept my cordial salutations. Fraternally yours, CHARLES DECROIX, Secretary.

#### NINE THOUSAND EMS PER HOUR.

The Binghamton (N. Y.) Evening Herald of August 2, 1894, gives the following account of the work executed on Thorne typesetting machines in the Herald office on the morning of that day: "The Herald has now in operation in its composing rooms what it considers the best class of typesetting machines now on the market. They are best for several reasons, one of which is speed. One of our machines, in the hands of Messrs. Calvin F. Young and Edward Seymour, yesterday set a string of 8-point type at a very fast gait, and on being timed it was found that it was putting up about 150 ems per minute of ordinary manuscript. In one ten-minute test a string of 1,600 was set, which is, of course, one hundred better for ten minutes than the gait we mentioned. It was, therefore, determined to give them a thirty-minute test this morning, and with ordinary pen-written manuscript, they sat down at twenty-nine minutes to eleven. They set the first ten minutes, 1,650 ems, and fell a little short of that the second ten. The third was nearly as good as the first, and at one minute past eleven they finished the third galley, which made, with the others measured, 4,500 ems of 8-point matter, leaded six to pica, and with no heads or other help to lengthen the string. There were only three typographical errors in the whole 4,500 ems of matter. This is at the rate of 9,000 ems of this type per hour, and while these gentlemen are not professionals, it is a record they may well be proud of, as we think it will compare favorably with any yet

made in the United States. We are confident they can set 9,000 per hour and keep it up for some time. They might set as much as 10,000 in a single hour, but we would not wager any great amount on it, as this is an amount that is almost incredible, being an ordinary day's work for a fast compositor. These machines, unlike others put in at other offices in this city, have not replaced our old workmen, who are kept to run them, and who will receive the pay given on other machines to expert machinists from out of the city."

#### PAPER BICYCLE TIRES.

When the cushion tire for bicycles came out, it was thought to be perfection; but when the pneumatic tire appeared, the cushion was found to be far eclipsed; and now there seems likely to be another change which it is said will eclipse even the pneumatic. It is a paper tire, which is likely to supplant all others, among other reasons being that it is much less expensive than the rubber. In fact, it is asserted that two paper tires on the machine will cost only two-thirds or one-half what a pair of rubber tires cost, and, being less yielding, the new material may last much longer. Its champions claim it will not so easily be cut or punctured by glass or sharp stones, and will not break from constant squeezing and inflation as soon as rubber .- Paper Trade.

#### A SEVERE SPELL.

Two weeks ago I was summoned to the bedside of Djoahne Sdtleometzhler. The involute and labyrinthinate tangle of his symptoms made me suspect at first that he had absorbed his own name. But further examination convinced me that he was the victim of typhomalariopneumophthisicotrychinotetanoataxionephreticosplenitis. Owing to the ubiquity of pathogenic bacilli, antiseptics are always indicated, so I exhibited calcium betanaphtholalphamononosulphonate. As the patient suffered from severe nonlocalized pain I gave orthooxyethylanamonobenzovlamidoquinoline combined with salicylaldehydmethylphenylhydrazine. For his insomnia I gave trichloraldehydphenyldimethylpyrazolene.

His wife asked me what ailed him and what I was giving him. I told her and she said "yes," and turned very pale.

Upon examining him on the next morning I became convinced that the vital forces had misconstrued the remedies, and that a congerie of retroabsorptions had resulted. I then wrote out the following prescription:

B Tetrahydrobetanaphtholamine, Sodium thioparatoluidinesulphonate. Orthosulphamidobenzoic anhydride, Amidoacetoparaphenetidine aa 3 j.

M. Sig.: A teaspoonful every hour.

When the wife presented the prescription to the druggist he instantly dropped dead! The patient is up and about, but something is wrong with his Broca's convolution - he mutters in a multi-syllabic lingo that is intelligible only to modern pharmacal chemists. I am in hiding where the spiral melody of the woodbine that twineth, blendeth ever with the sweet, low, soothing, murmurous quadrisyllabic rhythmic rune of the gentle polygonum punctatum .- Dr. Cooper, in the Medical Gleaner.

THE Rocky Mountain Herald says: Our own "Cy" Warman, the poet, who is responsible for "Sweet Marie," in an interview with a Chicago reporter, as he passed through that burg en route for his European trip, remarked that there were people who affected to prefer his "Be Nearer Me, Lucille," or his "Clamber Closer, Clara," but for his part he liked best "the poem with the hard, round, shiny bones in it"; whereupon he produced a wallet containing a quarterly statement of his royalties on "Sweet Marie," showing that for July, August and September, they would exceed \$2,000.

### EIGHTH ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

HE eighth annual convention of the United Typothetæ of America opened at the Hotel Metropole, Tuesday morning, September 18, 1894. Mr. Stephen Greene, on behalf of the Philadelphia Typothetæ, made the address of welcome. At its close Mr. John R. McFetridge delivered the president's annual address, taking up in turn a number of subjects in which the typothetæ is most deeply interested. On

the subject of "The Government as Job Printers" he said the governmental printing of envelopes was as unjust as would be its participation in a sale of shoes or hats at less than the cost of production. On the subject of the printing office as a place of learning the business as opposed to a trade school, the president favored the former. He advocated the measurement of type by the alphabet instead of the em quad, and recommended a revision of both national and international copyright laws.

The report showing the work of the executive committee during the past year showed little of importance save the granting of charters to local typothetæs in Cleveland and Baltimore. Secretary Everett Waddey, of Richmond, Virginia, in his report said that the organizations in New Orleans, Omaha and Lafavette, Indiana, had been reported out of existence. He had also been unable to hear from those of London, Ontario; Montreal, San Francisco and Springfield, Massachusetts. Treasurer Charles Buss, Cincinnati, reported a balance on hand of \$1,685.01. The committee on the apprenticeship question presented a form of agreement between employer and apprentice, which was subsequently adopted. Tuesday evening a reception was tendered the visiting delegates and ladies in the parlos of the hotel.

At the Wednesday morning session the president appointed J. J. Little, of New York, Amos Pettibone, of Chicago, and Henry Pears, of Pittsburgh, as a special committee to take measures looking toward the abolishment of the opposition now offered by the United States government to printing interests. J. West Goodwin, of Sedalia, Missouri, was given the floor as representing the National Editorial Association. The afternoon was spent very pleasantly in a coach ride about the city. On Thursday the delegates went by special train to Atlantic City, where they were entertained at dinner at the Hotel Denis. In the afternoon, through the courtesy of the mayor of the city, they were given an exhibition of the methods of the United States life saving service in front of the lighthouse. On Friday morning W. W.

Pasko read memorials of four members of the typothetæ who had died since the last annual convention. They were H. A. Rost, John Devories, Martin Brown and Rev. Charles F. Deems, all of New York. The committee on storage of plates and sheets made a report urging the charging of a low rate of insurance. The committee on nominations recommended that the next convention be held in the twin cities of St. Paul and Minneapolis within the first ten days of August, 1895, the exact date and place of meeting to be determined hereafter. The secretary was then instructed to cast a unanimous ballot for



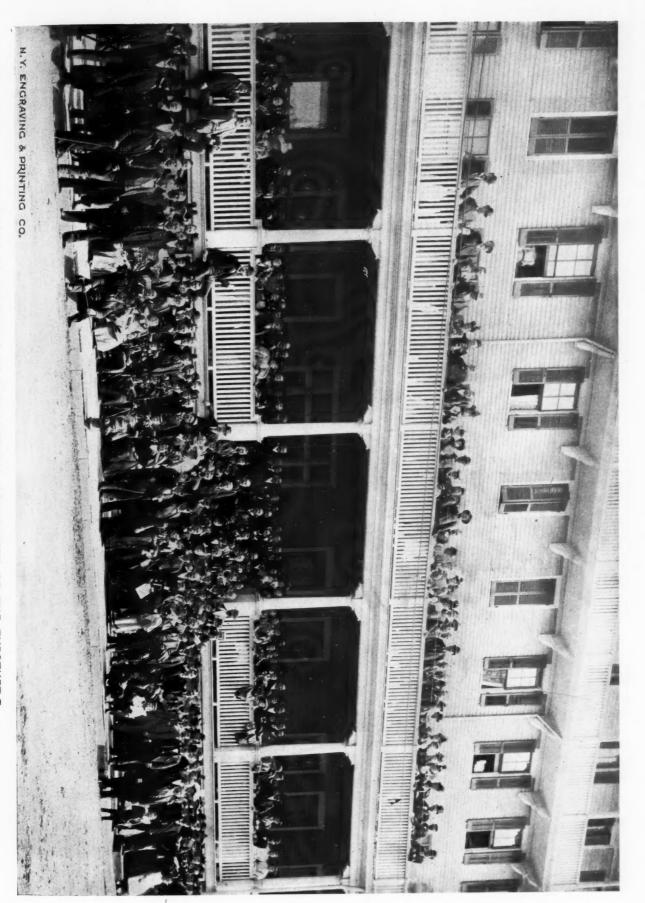
Plate by J. Manz & Co., Chicago.

MONDAY MORNING.

Photo by Monfort & Hill, Burlington, Iowa.

the following list of officers: President, Cyrene H. Blakely, of Chicago; first vice-president, F. L. Smith, Minneapolis; second vice-president, Richard Ennis, St. Louis; third vice-president, J. Stearns Cushing, Boston; fourth vice-president, G. H. Bruce, Nashville; fifth vice-president, Percy F. Smith, Pittsburgh; sixth vice-president, A. F. Rutter, Toronto; secretary, Everett Waddey, Richmond; treasurer, Charles Buss, Cincinnati. Executive Committee—Joseph J. Little, New York, chairman; David Ramaley, St. Paul; George H. Ellis, Boston; John R. McFetridge, Philadelphia; E. R. Andrews, Rochester; C. S. Morehouse, New Haven; James Murray, Toronto.

A farewell dinner was given to the delegates by the Philadelphia Typothetæ on Friday evening at the Union League.



GROUP OF DELEGATES TO THE NATIONAL CONVENTION OF THE TYPOTHETÆ.

Half-tone engraving by
NEW YORK ENGRAVING AND PRINTING CO.,
39-322 Pearl street,
New York.

Taken at Atlantic City, New Jersey, September 20, 1894.

TOWN OF BLUE HILL, MAINE

Blue Hill Bay in foreground, and Blue Hill Mountain in distance.

Half-tone engraving by BLOMGREN BROTHERS & CO., 175 Monroe street, Chicago.







#### SHARPNESS OF DETAIL IN DESIGNING.

LEAN-CUT decorative work has advantages which the process-engraver appreciates. Designs drawn without regard to the cleanness and sharpness of the lines may look fairly well in the original, but when reductions are made by the engraver, the "wooly" blemishes are painfully evident. A notable instance of the capacity for reduction of cleanly and sharply executed designs is given in the cover designs of THE INLAND PRINTER, shown on this page. The strength and delicacy of Bradley's creations have been exhibited at a slight reduction from the originals, and the facsimiles here shown, photographed from the printer's proofs, display the adaptability of the work to extreme reduction.

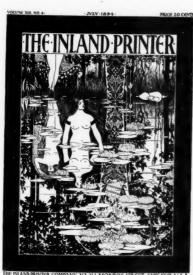
#### OFFICIAL WAYS IN RUSSIA.

WO good stories of Russian police censorship were told recently at the Maccabæan Club by Mr. Kennan, and were published in the Sketch. It seems that there had been a discovery of some Nihilist plot in an out-of-the-way corner of St. Petersburg, and the Standard correspondent came to hear of it. Eager for copy, he went at once to the quarter, and after some search found the required house. The room he wanted was on the third floor, and reaching it, he found a police officer in possession. "May I come in?" said the correspondent. "Certainly," replied the officer. And the correspondent came. Having taken a good view of the sur-

roundings, he turned to depart, but the officer barred the way. "You may not pass, sir," he said. "But you said I might come in," remonstrated the man of ink. "Quite so," responded the limb of the law. "Everyone who wishes may come in, but he will be under arrest immediately." In vain the journalist explained his business; the officer said he would be detained until he could be sent to the police station to explain. With feelings for which language has no equivalent, the unfortunate representative of the Standard went to the open window, and, leaning out, lighted a cigarette. In a few minutes he saw a sight which filled him with joy. Down the street came Mr. Dobson, the correspondent of the Times, evidently also on copy bent. The imprisoned one hailed him, and the following dialogue took place:

Standard man: "Hullo! where are you going?" Times man: "Trying to find that Nihilist place." Standard man: "Oh, this is it!" Times man: "Really? Can I come up?" Standard man: "Yes; anyone can come up."

In another moment the Times was represented in the room, and Mr. Dobson took a critical survey and then turned to his friend, suggesting they should go off together. Not getting a reply, he turned to the door, and the police officer enlightened him. The companions in misfortune waited three or four hours for more officers to turn up, and when at last they did appear they marched the Englishmen off to the police station, whence the British Legation was consulted, and the correspondents were at length set free. Mr. Kennan explained that









arrests of political suspects are generally made in Russia in the small hours of the morning, and after the unhappy persons have been hurried off to prison, the police remain in possession and arrest everyone who comes to the house on any pretext. That this benevolent custom sometimes leads to results not in the programme will be found from the following tale, also told by Mr. Kennan.

The head governess of a certain large girls' school had a brother who dabbled in politics, and was, accordingly, arrested suddenly. The governess had called at the brother's house shortly afterward, and was, of course, likewise, detained. Now, it happened that on the following day the government inspector was going to the school to examine, or give prizes, or do something in his official capacity. The day arrived - as the day has a habit of doing; the other governesses, the pupils, and the inspector did likewise; but this particular governess, who was required to complete the entertainment, was found wanting. Fearing she had been taken ill, one in authority sent off a scholar in a cab with an unpronounceable name to find what was the matter. Of course, the scholar was arrested. At the school everyone fumed, and ere an hour had elapsed another scholar was dispatched, to fall into the arms of the police. With a worried look, the head assistant-mistress then borrowed the carriage of the inspector, and in a few moments reached the house, and swelled the ranks of the unemployed. Then the inspector, in a great rage and a hired carriage with the same unpronounceable name, hurried to the house, and joined the minority. Expostulations, explanations, threats were equally futile. Everyone had to remain until a fresh force arrived, and they were removed to the police station, where they were ultimately set at liberty.

#### BIDS FOR ILLUSTRATIONS.

Bids have been opened by the public printer, at Washingington, D. C., for illustrations to accompany the annual report of the Chief of Engineers for 1894, as follows: Item I, photolithographing 104 maps; 2, photo-lithographing and printing 95 maps; 3, engraving four illustrations by half-tone process. The following were the bidders: Heliotype Printing Company, Item I, \$1,620; 2, \$1,212. George S. Harris & Sons, I, \$1,360; 2, \$1,685. Norris Peters & Co., I, \$1,196; 2, \$765 (accepted). Sackett & Wilhelm's Lithographing Company, I, \$1,082; 2, \$767. The Friedenwald Company, I, \$975 (accepted); 2, \$690. The Lawrence Engraving Company, 3, \$64.50. F. W. S. Blanchard, 3, \$60. Franklin Engraving Company, 3, \$48. New York Engraving & Printing Company, 3, \$48. Photo-Engraving Company, 3, \$45.25. A. H. Kellogg, 3, \$40.75. National Photo-Engraving Company, 3, \$490.

## "INSTRUCTIVE TO EVERY MEMBER OF THE PROFESSION."

Mr. H. Jowett, examiner of the City and Guilds of London Institute in Typography, in renewing his subscription to The Inland Printer, renews also that of his son, Mr. H. K. Jowett, government printer, Taipeng, Perak (Straits Settlements), and adds: "I may take this opportunity of saying that your magazine is highly admired both by myself and a large circle of appreciative friends, not only on account of its get-up, which is superior to anything we see here, but the technical articles and full information imparted upon every subject connected with the trade are instructive to every member of the profession."

A CORRESPONDENT of *Printers' Ink* says that in describing an accident on the steamer City of Straits, the Cleveland *Leader* perpetrates the following: "The right leg of Miss Minnie Wilson, who accompanied Weber, was bruised between the end of the jibboom and the corner of the cabin, but she was able, notwithstanding a bad fright, to walk to a carriage."

#### RECENT TYPE DESIGNS.

THE Central Typefoundry, St. Louis, has just brought out a new series called Quentell, a black condensed letter, made in upper and lower case, which might be called an old style gothic. The type was designed originally for the advertising department of Armour & Co., the packers, and will be used altogether in the advertising to be issued by that firm this fall. It is made in fourteen sizes, from six to seventy-two

## **WESTERN Scotland**

QUENTELL.

point, complete with figures, the latter being large and bold, and made to line with the letters instead of going below the line as many old style figures do. This foundry has also com-

## Roman SCRIBE

DE VINNE ITALIC OUTLINE.

pleted an outline letter of the De Vinne Italic, the complete series now being ready. It registers perfectly with the other, and worked in color, forms a nice combination. A line of the

## Roman SCRIBE

DE VINNE ITALIC

De Vinne Italic is here shown Their Mid-Gothic is another late production. A specimen page of this letter was printed in a recent issue of this journal.

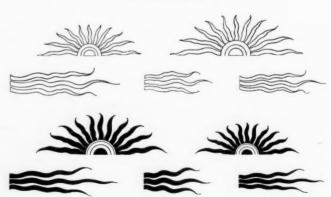
## SUPERIOR Arrangement

MID-GOTHIC.

The Inland Typefoundry of St. Louis are adding to their output, and have cut several new characters in the way of art



ART ORNAMENTS



WAVE ORNAMENTS.

ornaments. They are also casting the wave ornaments presented herewith, made in both solid and outline. The September issue of the *Printers' Quarterly* shows full pages of these and other faces made by this foundry.

#### ILLUSTRATIVE ADVERTISING.

While "New Ideas" is the demand in modern advertising, the host of advertisement writers (or "ad. writers") and designers that has sprung up of late vex the soul of the business man, who frequently finds himself, by reason of his credulity in listening to the voluble talk of one of these fledglings, compelled to pay for the preparation of a mixture of vulgarity and charlatanism, that if published would be a serious detriment instead of an assistance to his business.

Many of the pictures which accompany advertisements have really no logical connection with the advertisement,



being used apparently only to attract attention, in the same plane with the "ad. writer" who writes "catchy ads."

The designer and illustrator's chief claim for consideration is perceptiveness. To thoroughly understand the impression an advertiser desires to make and to work out the idea strongly, gracefully, artistically, and yet with a captivating originality—is the qualification of a successful designer and illustrator. No instance of a better character has come to our notice of late than the work produced by Mr. Louis Braunhold. The specimen of his removal notice published herewith, in its simplicity and significance, together with its artistic quality, displays his marked ability and success in this particular line of work.

Mr. Braunhold's offices in the Boyce block, 112-114 Dearborn street, Chicago (rooms 1213 and 1214), are thoroughly equipped for the prompt execution of every kind of designing for the graphic arts, and for book, catalogue and every other description of illustration in all the mediums used in modern engraving. One of the chief merits in the work produced by Mr. Braunhold is his thorough acquaintance with the requirements of process engraving, and his ability to make the gradations of light and shade in a tone that is calculated to a nicety to produce pure, sharp and yet soft effects. Mr. Braunhold is also equipped for the execution of half-tone work of a superior character some of the large copper etchings recently produced by him being the subjects of much admiring comment.

#### TRADE NOTES.

STEREOTYPING, in the main, according to the present method, was invented in 1779 by Tilloch. So says the *Book Lover*.

ANOTHER printer of "green goods" circulars in New York has come to grief. His name is Joseph Maurice Reinschieber, and his confession of guilt came out at a hearing of the Lexow Investigation Committee.

G. W. CHAFFIN has been appointed manager of the American Bolt and Screw Case Company, of Dayton, Ohio. The firm is well known to the trade as manufacturers of revolving sort cases for printers, a device which has met with great favor.

KELLY'S book on "Presswork" is meeting with great success, as is also "The Inland Printer Account Book," both mentioned in our advertising pages. These books can be purchased at any typefoundry or printers' supply house in the country, or direct of the publishers.

BIDS for furnishing blanks and striking in bronze 33.555 medals of award for the World's Columbian Exposition were opened at the Treasury Department at Washington, D. C., on September 5. There were seven bids, that of the Scoville Manufacturing Company, of Waterbury, Connecticut, at \$22,000, being the lowest.

The employing printers of Galesburg, Illinois, have organized to establish a uniform scale of prices for jobwork. This is a move for the better as the prices quoted heretofore on work have been so widely different in some cases as to almost demoralize the business. L. W. Grubb, of the Galesburg Printing Company, is president; S. A. Wagoner, of the *Brotherhood*, vice-president; J. H. Boys, of the *Spectator*, secretary.

ONE of the most progressive and energetic houses dealing in printers' supplies and conducting a manufacturers' agency, is that of Welsh, Freeman & Co., 163 and 165 Pearl street, Boston, Massachusetts. They are the publishers of one of the brightest of our contemporaries—"Live Matter"—and the independent, clean-cut business methods of the house, coupled with its alert courtesy, engage for it the favor and friendship of both manufacturers and consumers.

A CINCINNATI man describes for a reporter of the *Enquirer*, of that city, a novel sight he saw recently at a mill devoted to making pine tree pulp. "I was invited to select a tree, which I did, and it was cut down for me in the morning. I watched it during the day undergoing the various processes of papermaking, and at 6 o'clock that evening the tree was paper. At midnight a portion of it was sufficiently dry to be taken to a printing office and a few of the copies of the next morning's paper were printed on this product."

WE acknowledge receipt of specimen sheet from the Mac-Kellar, Smiths & Jordan Foundry, of Philadelphia, showing their "Columbus No. 2" and "Columbus Outline" series, which is a fine piece of printing, as all work turned out by that foundry is. In the selection and arrangement of the lines, in the colors chosen for the tinted backgrounds, in the clearness of the printing and in the perfection of register, the sheets are certainly all that the most fastidious printer could wish for. It is a pleasure to look over such sheets as these, and it is an incentive to buy the material shown when presented in such an advantageous way.

A SAMPLE book of linen ledger and record papers manufactured by the Byron Weston Company, of Dalton, Massachusetts, giving prices, sizes and weights of these papers, has just been sent out. Pages of the different brands are shown from demy, folio and the regularly used sizes to the mammoth emperor, antiquarian, atlas, columbian, elephant, imperial and other special grades. Besides the score of medals awarded these papers at expositions in different parts of the world at various times, this company has added to its renown by securing awards at the World's Columbian Exposition and the California Midwinter Fair.

#### REVIEW OF SPECIMENS RECEIVED.

WE are compelled, from want of space, to defer mention, until our next issue, of many samples of work submitted for criticism.

EWENS & EBERLE, Fourth avenue and Wood street, Pittsburgh, Pennsylvania. Neat card and bill-head in colors; composition admirable and presswork good, embossing being sharp and clean.

FROM Marcus D. Hoerner, with the Harrisburg Publishing Company, Harrisburg, Penusylvania, we have received a package of commercial work, the composition on which is excellent, especially the cover designs, which give evidence of much artistic ability. Presswork is good.

ANTHONY KRAFT, with Earl W. Eckel, South Eighteenth street, Philadelphia, Pennsylvania, forwards some specimens of general work for review. The composition is fairly good, but a tendency to use too much ornamentation and too many flourishes spoils much otherwise good work.

UHLER BROTHERS PRINTING COMPANY, Charleston, Illinois. Some samples of what they call "ordinary" country work, but which are fully equal to work turned out by many large city offices. The color work is excellent, the inks being well chosen, and register perfect. Composition is very good.

G. Newcomer, Watkins, New York, submits samples of printing which show that he is an artist-printer. Composition is well displayed and nicely balanced, and designs are artistic. Arrangement of colors and presswork are also good. There is no doubt that G. Newcomer will be an ornament to the profession.

Some samples of general work from Henry G. Pike, Hot Springs, South Dakota, go to prove that poor material—and that in limited quantity—is no bar to the execution of good work when it is manipulated by a master workman. Composition and presswork are both good, and the general get-up of the work shows artistic taste and ability.

THE Monetary Times, of Toronto, Ontario, celebrated its twenty-seventh birthday by appearing in a new dress, which, to say the least, is an elegant one. With its forty-eight pages of clear type and well-displayed advertisements, and its cover in two colors and gold, it is fitted to take its place among the high-class journals of the world, mechanically as well as financially. Its printers have reason to be proud of their work.

Some beautiful specimens of advertising cards in colors have come from Edw. K. Graham & Co., 516 Commerce street, Philadelphia, Pennsylvania. Their embossed design of an ink knife laden with ink will be appreciated by every printer who sees it. Those of our readers who delight in typographical excellence will do well to send to the company for some of this work. They will no doubt be glad of the opportunity to oblige members of the craft.

F. G. Yentsch, pressman, with E. F. Anderson & Co., Limited, Penn avenue, Pittsburgh, Pennsylvania, submits a card printed from half-tone plates in five colors. Considering the facilities at the disposal of the pressman the work is highly creditable. The colors are, perhaps, a little too pronounced, the brilliancy of the reds and greens being a little objectionable, but in the opinion of those who have had practical experience in the difficulties attending this class of work, Mr. Yentsch's effort is deserving of credit.

The "Special Illustrated Souvenir Number" of the Asbury Park Daily Press, published by the Penfield Publishing Company, at Asbury Park, New Jersey, is an excellent issue of sixteen pages, six-column quarto, printed on fine stock, embellished with numerous half-tone engravings, and full of news and topics of interest to the sojourners of that fashionable resort and of the world in general. It gives evidence of much enterprise and energy on the part of the publishers, and is a credit to the editorial and managerial staffs, and also to the compositors and pressmen engaged in its get-up and issuance.

THE Fuchs & Lang Manufacturing Company, makers of printing inks, bronze powders and lithographic supplies, have recently gotten out a catalogue intended to show how their gold leaf and gold bronze inks work upon different colors of enameled cover stock. These bronze inks show up almost as well as bronze powders and answer the purpose very well for many jobs. The work is excellently done and enables the printer to tell at a glance just how the bronzes and colors will appear upon the several kinds of cover paper shown. These catalogues can be obtained from the company, 29 Warren street, New York, or 273 Dearborn street, Chicago.

A UNIQUE card is that of Lawton & Burnap, Kansas City, Missouri, announcing their removal to 706 and 708 Delaware and 707 and 709 Wall streets. "It's Cheaper to Move Than Pay Rent" is the title of their card, but one would not think so on looking at the illustration, where forms are being thrown out of the windows, ink cans toppled over, stock carted away in wheelbarrows, and presses transported on hand-carts. It is a very humorous affair, printed in red and black, but shows that Lawton & Burnap are capable printers; also good designers, and that in their new quarters they will be able to please their patrons with as good work as turned out in the place vacated.

WE acknowledge receipt of catalogue of the Campbell Printing Press and Manufacturing Company, New York and Chicago, devoted to a description of their "New Model" series of rapid rotary web perfecting newspaper presses. The catalogue is intended for the managers of daily

papers, whose circulation is so increased that it is necessary to put in web perfecting presses. The elegance of this catalogue ought certainly to have its influence with the prospective buyer of one of these machines, for as a specimen of typography it is simply perfect. The inside pages are printed in black and brown upon heavy enameled paper, and the cover in a delicate tint harmonizing with the shade of stock used, and very handsomely embossed. Bartlett & Company, New York, are the printers.

FROM "across the herring pond," we have received a work of art in typography, issued by R. Robinson & Co., Limited, Newcastle-on-Tyne, England, entitled "Peeps at Our Warehouse and Works." It consists of forty-four pages and cover, 9 by 12, oblong, printed in red and black, every other page being a half-tone reproduction from photograph of some part of the establishment of R. Robinson & Co. The half-tones are by Meissenbach, and resemble photogravures in their clearness and delicacy of treatment. Typography is well displayed and presswork admirable, register of color being almost faultless. The Messrs. Robinson are to be congratulated upon having the facilities to turn out such admirable work.

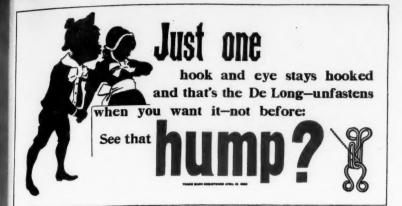
. WE acknowledge the receipt of a fifty-two page book, 9 by 12, oblong, with cover handsomely embossed in gold on black ground, entitled "Grand Rapids, Mich., As It Is, 1894." It is an excellent piece of work, printed on fine enameled paper, the typography well displayed, and the presswork beautifully clear and sharp. The numerous half-tones, printed in four different colors, are fine specimens of artistic presswork. The book as a whole is an elegant souvenir, and is a credit to all engaged in its production. It is issued by the Board of Trade of Grand Rapids, Michigan, and "is exclusively the product of Grand Rapids' institutions — a fact of which we are justly proud. To the West Michigan Printing Company, who did the printing; the Grand Rapids Engraving Company, the engraving; I. S. Dygert, the embossing; Chilver & Co., the binding; and B. D. Jackson, the photographing, is due such credit as the book merits as a work of art." We gladly subscribe to the opinion expressed above as to the excellence of the work in all departments connected with the production of this elegant souvenir.

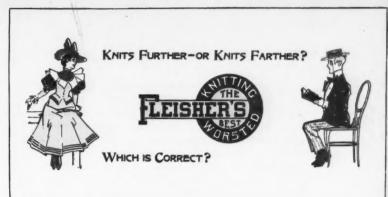
"AN INTRAMURAL VIEW" is the title of a very artistic booklet issued by the Curtis Publishing Company, Philadelphia, Pennsylvania. It consists of sixteen pages and cover, and, as its title indicates, gives glimpses of the interior arrangement of the various offices and departments in which that acme of all publications devoted to ladies' work and education—The Ladies' Home Journal—is evolved and carried to completion. It gives views of the main building, occupied by the editorial and business offices, which are elegantly fitted up and admirably adapted for the purposes for which they were designed, and of the mechanical department, in which the enormous number of 700,000 copies of the Journal are printed, bound and mailed to subscribers every month. The pamphlet gives information on all points interesting to those anxious to know how such a great monthly magazine is produced, and will be sent to any person who will address the Curtis Publishing Company, Philadelphia, and inclose 4 cents in stamps to cover postage. The typography and presswork on the pamphlet is excellent and in keeping with the admirable work always issued by this well-known publishing company.

STREET-CAR advertising has reached that point where something artistic is necessary to catch the eye of the public. It is no longer sufficient to set forth the merits of the advertiser's wares in bold type, printed in two or more colors, but the service of the artist has to be enlisted, and representations of the human form divine, of both sexes, clad in dresses of all colors, are presented to the patrons of the ubiquitous horse, cable or electric cars in our large cities and towns. Many printers are employed by the advertising agents to help them carry out their contracts as mediators between the merchant and the public, but we think no one firm has filled the bill better than Bloomingdale & Co., the quick printers, 810 Sansom street, Philadelphia, Pennsylvania. The admirable manner in which they display advertisements is apparent in the artistic designs shown opposite this page, in which happiness of design and harmonious arrangement of color unite to produce a result pleasing to the eye and grateful to the senses; and without doubt satisfactory to their patrons, for the impression left upon the mind is permanent. The beauty of form and coloring is not easily forgotten; they are the work of artists of undoubted ability. Not only is their work excellent in quality, but it is executed with a rapidity almost marvelous. Philadelphia is often quoted as being a slow town, but evidently there is nothing snail-like about Bloomingdale & Co. The colors are printed from blocks prepared by the Evelyn patent tint block process.

#### TRANSLATING THE PERFECT TENSE.

It was in a Latin class, and a dull boy was wrestling with the sentence, "Rex fugit," which with a painful slowness of emphasis, he had rendered, "The king flees." "But in what other tense can the verb 'fugit' be found?" asked the teacher. A long scratching of the head and a final answer of "perfect," owing to a whispered prompting. "And how would you translate it, then?" "Dunno." "Why, put a 'has' in it." Again the tardy emphasis drawled out: "The king has fleas."— Ex.





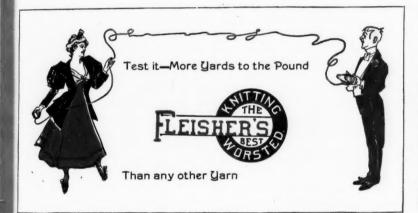


# "RUTH.

will thee leave thy home and share my lot with me?" "Yes, Reuben, if thy lot be in West Collingswood, N. J."

R. T. COLLINGS, Supt.

G. FRANK. DAVIS, Treas.









There is one bestWampole's
Concentrated Extract
of Malt.



#### Neat, Trim and Attractive

applies to all printing that comes from our shop. We're specialists in Street Car Cards.

How's Your Printing?

Bloomingdale & Co.,

810 Sansom Street,

Philadelphia.



#### BOOKS, BROCHURES AND PERIODICALS.

IN the *Starchroom* for September, a very full account is given of the proceedings of the Rochester convention of the Laundrymen's National Association. Mr. Geo. H. Bishop, the editor of this handsome monthly, shows commendable enterprise in producing a magazine not only of great value in the quality of its articles but so attractive in illustration and typography.

GEER'S directory of the City of Hartford, Connecticut, of which volume 57 (1894) has been received, is one of the most complete books of the kind printed. State items and general statistics are included, with a very wide range of information (aside from the directory proper) concerning Hartford. It is exceedingly well printed and substantially and neatly bound. The Hartford Printing Company are the publishers of the book.

THE London Alhenœum says that Mr. Dewitt Miller, of Philadelphia, and two other book-lovers, are compiling a book to be called "Fifty American Bibliographies." The volume will aim at giving with the utmost accuracy complete lists of the works—including those little known—of the selected authors, besides information of other than bibliographical interest. The book is to be printed either at the De Vinne or the Chiswick Press.

"PARAGRAPH WRITING" is the title of a little text-book compiled by Professor F. N. Scott, of the University of Michigan, and by Professor J. V. Denny, of the Ohio State University. It is now in its second edition. The purpose of the work is to meet the requirements of schools and colleges in the field signified by its title, and it has evidently fulfilled that purpose, being unqualifiedly indorsed by most competent critics. Among writers for the press the work should be found useful as an aid to a clear and concise style.

Many books of inferior merit have been published relating to the great Columbian Exposition, and perhaps an equally great number of exceptional value have been published on the same subject. We confess, however, that in the combination of picturesque and mechanical beauty, with accurate information and matter of historical value, the Bancroft Company's "Book of the Fair" has few, if any, competitors. Part eleven has been received at this office, and each part increases instead of diminishes in interest, the latter a too common fault with subscription books. The book will be completed in twenty-five parts, at a price of \$1 a part.

In his quiet little retreat at Craigville, Barnstable county, Massachusetts, Mr. Edmund H. Garrett, in a condition of health anything but robust, has been steadily at work during the summer months on a set of "little picturings, authentic and fanciful" to illustrate and adorn a new book to be issued this autumn by Messrs. Little, Brown & Company, of Boston. The title of this book is to be "Three Heroines of New England Romance." Priscilla is the name of the first, Agnes Hurriage the second, and Martha Hilton the third. Mrs. Harriet Prescott Spofford, Miss Louise Imogen Guiney and Miss Alice Brown prepare the sketches of the heroines, and Mr. Garrett will contribute notes on the towns in which they lived, in addition to his eighty illustrations. The text will deal with the courtship and marriage of three famous beauties of old Colonial times, and Mr. Garrett's "little picturings" will have to do with New England landscape, Colonial houses, costumes of old time, austere Puritan men and pretty Puritan women. What a charming combination to offer the book-buying public! Mr. Garrett has also been at work on a series of illustrations for the new two-volume edition of Dickens' "Tale of Two Cities" to be issued by Messrs. Dodd, Mead & Company, of New York.

MESSRS. HOUGHTON, MIFFLIN & Co's autumn announcements show no falling off, either in the number or the importance of their publications. A new book by Thomas Bailey Aldrich is always welcome, especially when it happens to be a

volume of poetry. "Unguarded Gates, and Other Poems" is the first, we believe, since "Wyndham Towers" in 1890. The title poem of the new collection, it will be remembered, is Mr. Aldrich's protest against unregulated immigration into the United States; while the "other poems" include many noteworthy lyrics written during the past six years. The Messrs. Houghton will make another addition to their American Men of Letters series - George William Curtis, by Edward Cary. John Burroughs has nearly ready a new volume on outdoor topics; and Lafcadio Hearn's "Glimpses of Unfamiliar Japan" will also be given to his many admirers. A new book of essays by Miss Agnes Repplier, "In the Dozy Hours, and Other Papers," is promised by Messrs. Houghton, Mifflin & Co., who also promise what will prove to be quite as welcome as any of these books, perhaps, a new edition of "The Rubáiyát of Omar Khayyám," with illustrations by Elihu Vedder. The first edition of "The Rubáiyát," with the Vedder designs, came out several years ago and was a notable book. The size and price of the first issue, however, stood in the way of its popularity, but the book is now to be reduced to the crown 8vo form and issued at a modest price. The illustrations will be reproduced from the original drawings "by a treatment which secures very satisfactory results." A sketch of the late Edward Fitz Gerald, with variorum notes, will be added to the biography of the astronomer-poet, and no effort will be spared by the publishers to give the matchless quatrains of Fitz Gerald a proper setting. "Thus the whirligig of time brings in his revenges." "Old Fitz's" little pamphlet of twenty odd pages went begging at a penny a copy in the early sixties, but the demand for it now warrants the publishers in looking forward to "a high degree of popularity" for their beautiful new edition.

MR. CHARLES DEXTER ALLEN, of Hartford, Connecticut, is preparing an Exhibition of American Book-Plates to be held in the rooms of the Grolier Club, 29 East Thirty-second street, New York, in October next, from the 4th to the 20th. In



order that the exhibition may be representative and as complete as possible, collectors are asked to coöperate by loaning to the club such plates and literature there anent, both old and new, as they may have in their possession. By the time this note sees the light it will, of course, be too late for our readers to render any assistance to Mr. Allen, but it is not unlikely

that the great publicity already given the forthcoming exhibition may have fully served its purpose. Our purpose in directing attention to the subject at this time, however, is that we may show how handsomely the Grolier Club manages its exhibitions even to such details as its card of invitation, which, in this instance, we have the pleasure to reproduce for the delectation of our readers. The upper part—the shelf of books, fleeting time and the curtain—is happily suggestive of bookplate symbolism; while in point of size and in manner of execution this card is not unworthy to take its place in the collection of any amateur into whose hands it may fall. Mr. Allen's book on American Book-Plates is announced to appear in October.

#### CHICAGO NOTES.

J. W. OSTRANDER, 88 West Jackson street, has taken the Chicago agency of the Potter Printing Press Company, of New York

RACINE & BROWNELL have opened up for business at 350 Dearborn street, where they do routing and blocking for the trade.

ROGERSON & Co. have opened a store at 173 Monroe street, and carry a line of stationery and blank books. Their printing office and pressrooms are still located at 184 Monroe street.

WARD & TREVETTE, printers, have justed started in business at 85 Fifth avenue. The members of the firm are John C. Ward and W. G. Trevette, both well-known printers in Chicago.

THE annual meeting of the Binner Engraving Company was held in Milwaukee, on September 15. The capital stock was increased from \$15,000 to \$30,000, this being necessary on account of the branching out the company has done in this city. The old officers were reëlected.

THE Synnberg Photogravure & Printing Company announce that they have now in full operation a complete and perfect plant on the twelfth floor of the Caxton building, 328-334 Dearborn street. Judging from specimens of work submitted, the product of the house is of a very superior quality.

THE marriage of Miss Amy Marder, daughter of Mr. John Marder, of Marder, Luse & Co., to Mr. John Morris Perry, of New York, was celebrated at 7 o'clock, September 11, 1894, at the family residence. The marriage was private, with only the immediate relatives present. Mr. and Mrs. Perry will reside in Brooklyn, New York.

It has occurred to a firm of London printers to utilize the roof of their office in Little Trinity lane as a recreation ground, to which their employes may resort in the dinner hour instead of staying indoors or strolling aimlessly about the city streets. With that impetuosity which characterizes Chicago business men as pioneers of progress, we may now expect to see the roofs of our printing houses adorned in the summer months with awnings, flowers, singing birds and easy chairs.

THE modern American metropolitan newspaper office is a little world in itself, and no better instance of the systematic government of its citizens can be shown than obtains in the office of the Chicago Herald. The report of the relief association of that model paper has been received, together with a neat booklet of fifty-five pages giving the office, chapel, library and general typographical rules for the guidance of compositors and proofreaders employed on the staff. The constitution and by-laws of the Herald Relief Association are also incorporated in the book.

EXPERIENCE seems to have convinced the management of *The Inter Ocean* that its popularity was not sufficiently increased to continue the colorwork in connection with its Sunday issues. The great improvements made by Mr. H. J. Wendorff in the development of the experiment seemed to forecast greater things from *The Inter Ocean* in the way of

colored illustrations. It is an open secret that Mr. Wendorff was seriously handicapped by many crudities in press construction. However, the colorwork was Mr. Kohlsaat's idea. In marked contrast to *The Inter Ocean's* experience it is noticeable that the New York *Sunday World* has credited marked results in the way of increased circulation to its colored supplements. In the small cities, towns and villages the colored supplements have earned for the paper general favor. Mr. Pulitzer, appreciating this, has added the color supplements to his St. Louis daily—the *Post-Dispatch*.

THE Buffalo *Commercial* says that among the curiosities of typography a prominent place must be given to the recent achievement of a Chicago paper in the mixing up of head lines in a most startling manner. First there is an article with this caption:

THE CONDOR OF THE ANDES.

Albert Seaton Bery, of Kentucky, Bears
That Distinction.

In another column, on the same page of the paper in question, is this announcement :

TALLEST MAN IN CONGRESS.

Soars Far Above the Eagle and Reaches a
Height of Six Miles.

THE most notable indication of the growing influence of the trade unions is perhaps to be found in the policy of the daily press, in the columns of which but a few years ago trade-unionism was rarely if ever mentioned, and then mentioned



W. C. ROBERTS.

only in denunciation. Now there are few papers of any importance which do not have a special department for labor notes and news and a labor editor to conduct that department. In order to encourage accurate and intelligent reports and to aid in having the cause of labor secure a hearing by the public the Trade and Labor Assembly and the Building Trades Council of Chicago have of recent years on each labor day presented a gold star to the

labor reporter who would write the best review of the labor movement. The honor and decoration is one much coveted by labor editors and reporters and as

by labor editors and reporters, and as the competition grows keener each year the distinction of the most recent

winner is logically greater than those who preceded him. Mr. W. C. Roberts, labor reporter of the *Chicago Dispatch*, and an active member of Chicago Typographical Union, has been awarded the gold medal this year. On Sunday,

September 16, at the meeting of the Trade and Labor Assembly, the decoration was presented by Mr. W. C.



Pomeroy in a speech which evoked much enthusiasm. Mr. Roberts made a telling reply, ascribing much of his success to the policy of the *Dispatch*, the latitude allowed him as representing the workers of the country absolving him of all fear of the "blue pencil." It is but fair to say that whatever has or may be uttered in disparagement of the *Dispatch*, its labor department is conscientiously and truthfully conducted, and its appreciation by workmen is largely due to that fact.

THE Chicago Society of Proofreaders held its regular monthly meeting at the Grand Pacific hotel, on September 9 One new member was elected and several proposed. Some changes in the rules, suggested as advisable, were laid over to

be acted upon at next meeting, one of which was a provision for the admission of capable copyholders to associate membership at half rates. The full rate is 50 cents per quarter. Another amendment changes the time of holding the annual

"We won't do a thing to

meeting from September to October, when the season of hot weather will have passed. A paper entitled "About Dictionaries" was read by Mr. Henry R. Boss, in which he criticised the dictionaries at present in common use as behind the age. The new Century dictionary, he thought, was a great improvement upon the International (Webster's), and that in course of production by Funk & Wagnalls—the Standard—to be better than either.

Mr. Leroy Armstrong, in collaboration with Mr. William W. Denslow, whose illustrations are always inimitable in their graphic humor, has published a new work: the adventures of "J. Byrd Flamm in

Town," which promises to be immensely popular. Mr. Flamm

arrives in Chicago from an obscure town in Indiana, and relates his experience himself. He "runs against" bunko steerers and makes all manner of hazardous companionships, but invariably comes out ahead. His artlessness in every situation is particularly charming. The notables of Chicago take a place in the scenes of the book and Mr. Flamm narrates his experiences with them, and his familiar and unreserved style in mentioning even the most exclusive personages give a piquancy of enjoyable flavor to his correspondence. Taken as a whole, the book throws a strong picture of Chicago and her doings. The abundant illustrations make the book immediately interesting, as the specimens herewith,



Our Chicago correspondent, Mr. J. Byrd Flamm, from a recent photograph.

though much reduced, will indicate. Shadows Library, No. 85

Fifth avenue, are the publishers. Price,

25 cents. 250 pages.



"And she smiled at us."

The first newspaper in Chicago to use the improved Mergenthaler machines in its composing room, is the Evening Post. Eight machines have been placed in its office, and six more will be added, the contract reading that five weeks after the arrival of the first, the additional machines must also be delivered. These machines have the new patent spacer, the only ones in use. They permit of spacing a line with 4-em spaces if necessary, or as wide as desired. The Herald, Tribune, and The Inter Ocean have also ordered machines. The first of these to order was The Inter Ocean, and

the other papers immediately fell into line. The largest order of machines ever given is that of the *Herald*, which has ordered thirty-two. They will be delivered in installments. The contract reads that the machines must be delivered in

December, January and February, but Foreman Frank Ehlen has received notice from the Mergenthaler Company that the full complement will be ready before the contract time expires. The Herald machines are being manufactured at the Baltimore works, where the employes have all been put to work on the order. While The Inter Ocean was the first to give an order, its machines will not arrive much before the others. Arrangements are being made to receive them sometime in November. The number ordered is twentythree, and they will all be delivered at the same time. The Tribune contract is almost a copy of the Herald's. Only twelve machines have been ordered, but an option on twenty additional is provided for in the contract. They will also be delivered in installments in December, January and February. The Paige Company has placed one of its typesetting machines in the Herald office, where a thorough test of its practicability will be made. The News will await the decision of the above papers before ordering new machines.

An amusing instance of credulity in regard to the railway managers' blacklist of employes was exploited by many of the Chicago papers on September 11. Telegraphic reports from Omaha were printed in the morning papers saying that the general managers of the railroads had decided to use peculiarly watermarked paper in order to blacklist men who had been engaged in the recent railroad strike. The news traveled like wildfire among the railroad men in Chicago who had been unable to regain their old positions, and who had asked for and had been given letters of recommendation to other roads. The old railroad men stood about in little groups around the various yards in the city and discussed the new turn affairs had taken, and not a few of them were ready to change their names and apply for work in other callings in life. An evening paper, commenting on the matter under the head of "A Cowardly Blacklist," concluded by saying: "We believe a workman blacklisted in the manner described above has

blacklisted in the manner described above has ground for both civil and criminal actions against the conspirators. The railway managers must



FIG. I.



FIG. 2.





FIG. 4

Interpretations of Crane Brothers' watermarks: Fig. 1 (Letter-heads exhibited the crane decapitated), "Blacklisted"; Fig. 2, "All Right"; Fig. 3, "Walking Delegate"; Fig. 4, "Is Hungry."

learn that what is criminal in a hired man is criminal also in one of their own class. Felony is not wholly a matter of caste." The well-known watermarks in the paper manufactured at the mills of Crane Brothers, at Westfield, Massachusetts, were the cause of all the difficulty. The watermark of the sandhill crane which appeared on some of the railway letter-heads with the head of the crane decapitated was deemed to have a dire significance and a language was speedily fitted to the various attitudes of the crane in the several watermarks.

#### OF INTEREST TO THE CRAFT.

An "Amos J. Cummings Club" has been organized among the printers of New York with a view to booming that popular friend of labor for the mayoralty.

THE committee of inquiry who visited the Printers' Home recently to investigate charges preferred by an inmate of the institution has reported that the charges are without foundation and that under Mr. Schuman's management the Home is in a most satisfactory condition.

Typographical, Union No. 82, of Colorado Springs, Colorado, through its president and secretary, Messrs. G. C. Ash and P. L. Dennhardt, has extended to the forty-second session

of the International Typographical Union an earnest invitation to hold the succeeding session at Colorado Springs, Colorado. The idea seems to meet with approbation and there is a strong probability that the invitation will be accepted.

THE annual clambake of the New York Typographical Union occurred on the last Sunday in August, at Carroll's Hotel, Giffords, Staten Island. Athletic contests of all descriptions filled up the time between meals during the day, which was voted on the return to New York to have been one of the most memorable in the history of the outings of the union.

UNFAVORABLE weather to a considerable degree marred the success of the annual picnic and games of the Printers' Benevolent Association of New York, which were held on Saturday, September 8, at Sulzer's Harlem River Park. Most of the athletic events came off in a pouring rain, and the records made are therefore no comparison to what they would have been under favorable conditions. A dance was given in the evening. About two hundred were in attendance.

A PROOFREADERS' association similar to that recently organized in Chicago may not be a necessity in New York, but the "standard of excellence" declared for by that body certainly is. In an account of a suicide at a prominent hotel in that city recently the World succeeded in butchering up the name of the victim so that it came out in five different mutilated forms. Apropos of this, somebody of a good deal of leisure sometime ago took it upon himself to count the errors upon the front page of another New York paper—the Telegram. After finding one hundred and twenty errors, having had a good deal for his money, he gave up the task.

#### NEWSPAPER GOSSIP.

ISAAC DINKELSPIEL, late business manager of the Louisville *Truth*, has been made manager of the New York *Standard*.

JASON ROGERS, until recently publisher of the New York Mercury, has been made treasurer of the company publishing the Morning Advertiser and the Commercial Advertiser.

AT Gatesville, Texas, on September 15, a fatal street duel took place between J. L. Goodman, editor of the *People's Voice*, and B. G. Armstrong, editor of the *Star*, both weekly papers. The two men opened fire on each other. Goodman was shot through the heart and Armstrong through the bowels, both men dying at once. J. G. Beeman, a bystander, was fatally wounded in the neck by a stray shot. All leave families.

WITHIN the last sixty days the following newspapers have added Mergenthaler linotype machines to their equipment: Kansas City Times, Pittsburgh Press, Boston Journal, Elmira Telegram, Milwaukee Sentinel, Birmingham News, Kansas City Star, Topeka Capital, Jersey City Journal, Sioux City Journal, Western Newspaper Union, New York Herald (additional), Philadelphia Inquirer, Brooklyn Eagle, St. Paul Despatch, Jersey City News, Kansas City Journal, Oakland Enquirer, Boston Globe (additional), Syracuse News.

DISPLAY advertisements stalking about the streets of New York upon the person of the ubiquitous "sandwich man" are a common sight, but not until recently has the "want ad." stepped from the columns of the daily press to intrude his presence upon the gaze of the passerby. His advent was probably in the person of a New York man who wore upon his hat a sign which read

LOOK! LOOK!

I WANT WORK, I NEED IT.

He was to be seen going up and down Broadway recently, but as he has since disappeared it is to be supposed that his "want" was supplied.

THE Daily Globe, of Atchison, Kansas, celebrated the seventeenth year of its existence some weeks ago by a pictorial and historical edition of twenty-six pages. The Globe is fortunate in its history. It is deeply interesting even to entire strangers to Atchison or Kansas, being alive with the stirring

incidents of early days. Typographically the paper leaves nothing to be desired. The numerous half-tones are executed in a most admirable manner.

A HALF interest in the Middletown (Conn.) Penny Press and the Sentinel and Witness, its weekly edition, has been purchased by Claude King, son of Ernest King, one of the proprietors. The papers are now owned by Ernest King & Son.

For downright ingenuity in cases of emergency the newspaper man must, we believe, be awarded the palm, says the Tacoma West Coast Trade. He always accepts things as he finds them, and it is a tight case indeed when he does not come smilingly to time for the finish. The railroad strike has brought out the qualities of generalship of this long-suffering class, and they have demonstrated their equality to it, as usual. Patent sides failed to come to time during the blockade, and half-sheets had to be substituted by many papers. The Kent Advertiser did not have any white stock, and so printed a very readable issue on wrapping paper. The Uniontown Journal used up its tinted stock. The Elma Eagle came out on manila, and others resorted to similar expedients. Several editors were caught away from home, and some of them masqueraded as soldiers on the train which carried the state militia to their encampment in order to get through. Editor Beeson, of the Vancouver Independent, was at Spokane when hostilities commenced, and circumvented the difficulties of a suspension of railway traffic by rigging a contrivance upon a bicycle that enabled him to travel upon the railroad track. The attachment provides a third wheel, which is attached to the left side of the bicycle by a light frame, and is made to run on the track the same as those used by the railroad. For flanges to keep the wheels on the track roller skate wheels were used, fastened to the framework. The whole thing complete weighs forty-eight pounds. Mr. Beeson made an average of twelve miles an hour, but at one time he traveled at the rate of twenty-one miles an hour.

To THOSE editors who see a menace to their interests in ready-print advertising, the paper on that subject read before the South Dakota Editorial Association by R. S. Person, of the Howard Press, should be interesting. Mr. Person quoted Mr. Farley, of the Madison Outlook, as follows: "It is a poor business principle to allow a third party, who is not responsible to the publisher, to control the advertising space in his paper, especially where the compensation to the publisher is so small as to be almost unrecognizable. This is exactly the situation the country editor finds himself in when he uses the present day patent. It demoralizes the foreign advertising business completely by letting the patent publisher fix the scale of advertising rates in your paper. Between the patent man and the advertising agent, the price of foreign advertising has come to be considered whatever can be gotten out of it — a matter of charity in most cases. Witness the condescending arrogance of the advertising agent when he notifies you that he has concluded to let you run a half-column display ad., and eight thousand lines of locals next to reading matter for one year, and that he has also kindly consented to pay you \$4.30, payable quarterly, for the space. There is no alternative in the agent's proposition. You are to sign contract at once and forward by return mail. And then the party with an everlasting due bill! These are the 'snaps' that get away from the ready-print man, but he is responsible for them. He has set the pace; he has educated the advertiser into getting something for nothing, and if you take the business you must make rates to compete with the man who controls your 'inwards.'" Mr. Person concluded his ventilation of the subject thus: "Now, gentlemen, I have no 'scheme' to suggest to bring about the use of ready-prints free from advertisements. For nearly four years I have hoed my own row in this respect. To get rid of these iniquitous business methods is just as easy as rolling off a log. Stop it; no 'scheme' is necessary - simply 'don't do it' - and quit as strikers quit - all together."



Half-tone engraving by AMERICAN PROCESS ENGRAVING Co., Cincinnati, Ohio.

"TINEY," OUR NEWSBOY.

Photo by Benjamin, Cincinnati, Ohio.





SERIES ALFERETA

ORIGINAL DESIGN

18 PT. ALFERETA

United States Regular army Maneuvers Great Sham Battle, Cavalry Drill and Grand Gutumn Barade 9532 Battle-Searred Warriors

30 PT. ALFERETA

Tenth annual Encampment Sons of Veterans National Commandery Two Little Birls in Blue, Boys

6 A, 12 a. \$5.40

The Grand Army Excursion Yearly Convention of the Nation's Brave Defenders 582 Coffee Boilers Thrilling Yarns



24 PT. BORDER No. 10. 8 FT. \$1.65, 6 FT. \$3.00



SERIES IROQUOIS

ORIGINAL DESIGN

18 PT. IROQUOIS

8 A, 12 a. \$4 50

# EXECUTIVE DEPARTMENT New York Railroad and Steamship Go

30 PT. IROQUOIS

4 A, 7 a. \$6.60

# →MINNESOTA ← Whaleback Steamships

24 PT. IROQUOIS

5 A D D . 45 ES

# →MODERN BEAUTIES ← Excelsior Complexion Remedy 1234567890

86 PT. IROQUOIS

4 A. 6 a

# Lake SHORE Route

Manufactured by THE NATIONAL TYPE FOUNDRY, 188 Monroe St., Chicago.

A S IO 12 A2 AND 48 DT IN BDEPARATION







SOME OF THE MANY SUBJECTS TO WHICH HALF-TONE ENGRAVING IS APPLICABLE.

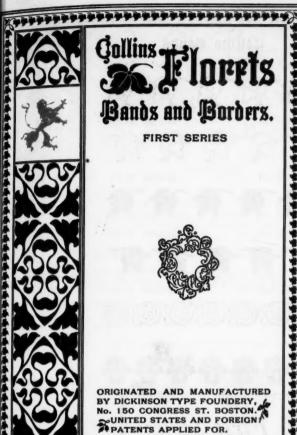
ENGRAVED BY
A. ZEESE & SONS,
ENGRAVERS AND ELECTROTYPERS,
300-306 DEARBORN STREET,
CHICAGO.











# Bands and Borders.

FIRST SERIES



ORIGINATED AND MANUFACTURED BY DICKINSON TYPE FOUNDERY,
No. 150 CONGRESS ST. BOSTON.
OUNITED STATES AND FOREIGN
PATENTS APPLIED FOR.

#### Collins Bands

12 POINT 202 36 inches \$1 50

#### 



12 POINT 175



12 POINT 176 36 inches \$1 50

#### \*\*\*

#### Collins Florets

#### GROUP M

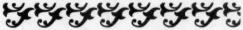
Complete font, \$2.00. Characters each, 8 cts.



#### Collins Bands

\*\*\*\*\*\*\*\*\*\*





18 POINT 181

18 POINT 182

30 inches \$1 50

18 POINT 183

### italitation to the state of the



#### Collins Florets

GROUP N

Complete font, \$3.00. Characters each, 10 cts.

GROUP O Complete font, \$3.00. Characters each, 10 cts.





































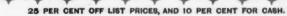






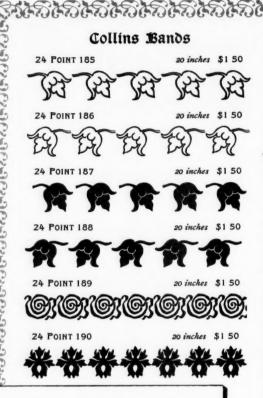






For Sale by All Foundries and Branches of the American Type Founders' Co.





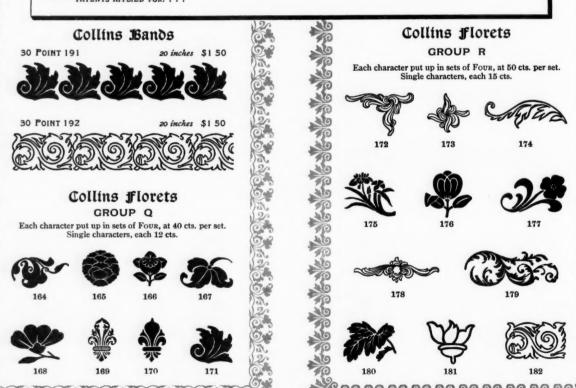
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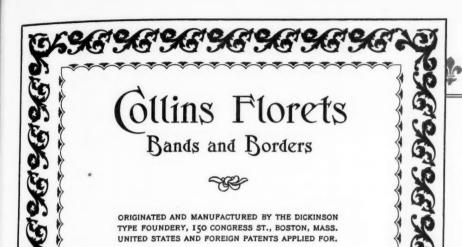
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# Collins First Series

ORIGINATED AND MANUFACTURED BY Dickinson Type Foundery, 150 CONGRESS STREET, BOSTON, MASS. UNITED STATES AND FOREIGN PATENTS APPLIED FOR. . . .

### Bands and Borders







Each character 30 cts. singly.









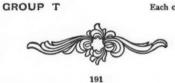
Collins Florets GROUP S













to the office of the office of

Collins Bands

12 inches \$1 50



42 POINT 193

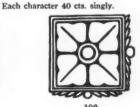


GROUP U



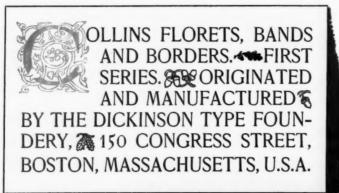


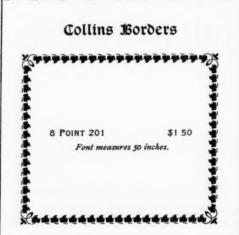


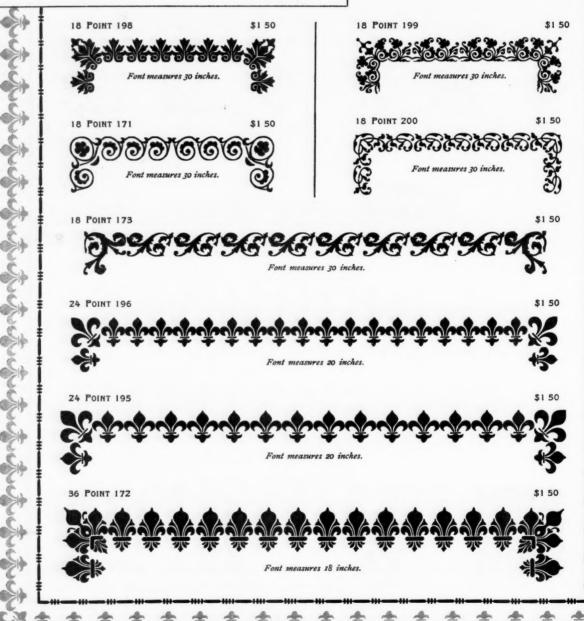


**ᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜᢜ** 25 PER CENT OFF LIST PRICES, AND 10 PER CENT FOR CASH.

For Sale by All Foundries and Branches of the American Type Founders' Co.







#### OBITUARY.

THOMAS E. SEALY, JR., a well-known and highly respected printer of Philadelphia, died on the morning of September 10 at his home on Tenth street, below Lombard, after nearly two years' illness. He was a skillful workman and an ardent member of the typographical union, as well as a most estimable citizen. September 11 would have been his thirty-fourth birthday anniversary had he lived. He was unmarried.

FRED C. DAYTON, a well-known newspaper man, formerly of Chicago, died Thursday, September 6, at his home in New York, after a brief illness. He began his newspaper work upon the Rockford (Ill.) Journal in 1871, then edited a weekly paper in that city. In 1874 he came to Chicago as reporter upon the Times, of which the late Col. Wilbur F. Storey was editor. During the ensuing six years he filled various positions upon that paper, and left it to become night editor of the Chicago Tribune. In 1885 he went to St. Paul, and until 1888 was upon the editorial staff of the Globe of that city. From there he went to New York. Mr. Dayton left a widow and an unusually large circle of friends.

RICHARD SMITH, of the MacKellar, Smiths & Jordan Company, died Saturday morning, September 8, in Paris, at the age of seventy-three years. It is not known what was the exact cause of death, but it is thought that the main trouble was old age and debility. Mr. Smith has for the past three years been residing in Paris with his wife, but in the spring of this year came to this country and took up his residence in New York, where he remained through the summer. In the early part of August he went to Philadelphia, and shortly afterward left for Paris. Mr. Smith was born in Philadelphia. His father entered the firm of L. Johnson & Co. in 1833, and in

1845 Thomas MacKellar, Richard and John F. Smith were given an interest in the above firm. From his early boyhood Richard had shown a liking for machinery, and upon entering the firm he took charge of the mechanical and manufacturing departments. In 1860 Lawrence Johnson, the senior member of the firm died and Thomas MacKellar, John F. and Richard Smith succeeded the old firm of Johnson & Co. In 1885 William B. MacKellar, G. Fred'k Jordan and C. F. Huch, together with the three gentlemen named above, incorporated the MacKellar, Smiths & Jordan Company, and Richard Smith retired from

active management, William B. MacKellar assuming the commercial and financial management, and G. Fred'k Jordan the duties formerly incumbent upon Mr. Smith, both gentlemen being fully qualified through a long practical experience to carry on the duties of an establishment of such magnitude.

#### BUSINESS NOTICES.

OUR readers will notice that in this issue the Elite Manufacturing Company, of Marshall, Michigan, are again advertising the Elite rule bender. This tool has had quite a large sale among printers who desire to do rule twisting, and we are informed that the output is increasing—an evidence of merit.

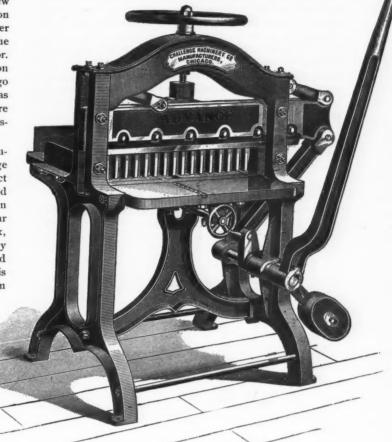
THE Brown Folding Machine Company, of Erie, Pennsylvania, have changed the name of their new three and four fold folder to the "Tribune" folder, instead of "Country Newspaper Folder" as formerly called. This machine is meeting with great favor wherever introduced. An excellent illustration of it will be seen in the advertisement in another portion of this issue.

A. B. Morse, of the A. B. Morse Printing Company, of St. Joseph, Michigan, has invented and copyrighted a new book for printers which he calls the "Ideal Cash Book," by the use of which an absolute balance is furnished for each day with the least possible labor, and a perfect and permanent record

of all receipts and disbursements secured. It is especially adapted for printers and publishers, but can be used to good advantage by all business houses and private individuals.

#### "ADVANCE."

According to Webster the word "Advance" signifies in front, before, and this is just what the manufacturers of the Advance lever paper cutter intend it shall mean; for not content with the Advance outranking all others, as evidenced by



over two thousand of these cutters in practical use, they have placed it still farther in front by a recent improvement, which consists of gibs and set screws in side frames to take up any wear of knife bar, thus making the machine practically everlasting. The Advance is not an imitation of any other machine, but is original in design, absolutely correct mechanically, built of the finest materials and with latest improved machinery. It is provided with the interlocking back gauge and clamp, brass figured scale in front table, the knife dips at beginning of stroke and, combined with the most powerful compound leverage, makes a clean and easy shear cut. It has no springs, cams or gear, and therefore is not liable to get out of order. The Advance is very rigid and about twenty per cent heavier than other cutters of like capacity, which insures great strength and durability. These cutters are for sale by all typefounders and dealers in printing machinery. To make sure of the best it will be well when ordering to specify the Advance with gibs and set screws in frames and all modern improvements.

#### JOB PRESSES VERSUS CYLINDERS.

There is a very large class of printers who recognize the possibilities for profit in attempting to handle only such work as can be done upon job presses, and who, being located—as printers generally are—where rents are high and floor space is limited, remain deaf to the allurements of cylinder press salesmen, and keep on making money surely, if slowly, with their

small machines. With sizes ranging from 7 by 11 to 15 by 21 inches, there is really but little work that cannot be done on job presses, newspapers being practically the only exceptions. The new No. 9 Golding Jobber is acknowledged to be the best machine in the market for all classes of work. Send for descriptive catalogue to Golding & Co., at Boston, Philadelphia or Chicago.

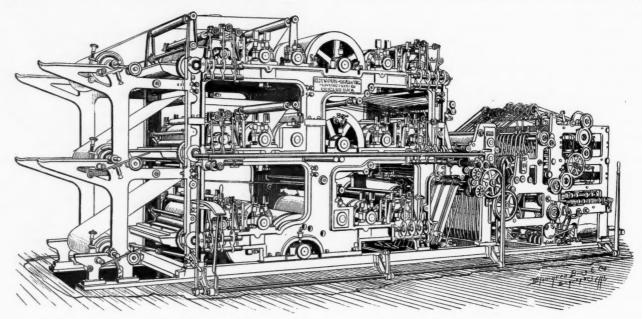
#### THE SEYMOUR-BREWER PRINTING PRESS.

The accompanying illustration shows the new web perfecting press built by the Seymour-Brewer Printing Press Company, Chicago, which has recently been placed in the office of the Minneapolis *Journal*. This press cuts, pastes, folds and delivers in counted bundles, 4, 6, 8, 10 or 12 page newspapers, seven or eight columns to a page, 30,000 copies per hour; or 18, 20 or 24 page newspapers, seven or eight columns to a page, 15,000 copies per hour. Every paper, from four to twenty-four pages, is folded in book form, and consists of but one part. The press prints in one, two, three or four colors as may be desired.

important event each day, so that subscribers to the news service arrangement get up-to-date illustrations of the latest and most important topics of the business. Plates intended for daily papers are shipped every day, and for weekly papers six cuts are sent on the day the publisher wishes. Fuller information can be obtained by reading the advertisement and by writing the company. The plan is worth looking into by enterprising publishers who wish to be up with the times.

#### INK DISTRIBUTER FOR CYLINDER PRESSES.

James Rowe, machinist, 148 Monroe street, Chicago, has made an attachment for cylinder presses which is looked upon very favorably by pressmen and others who have seen it in operation. It is a device for giving two-roller presses the distribution of four-roller machines, and can readily be attached to any style of press. It can be used either on presses having the table distribution or those taking the ink from the fountain direct to intermediate rollers, and is somewhat similar to the latter kind. The extra distribution is secured by having a



Space will not permit of an extended description of this machine, which can be had by writing the company, but we will mention the fact that quite a number have been already put in use, the Germania Publishing Company and the Evening Wisconsin, of Milwaukee; the News, of Dallas, Texas; the News, of Galveston, Texas; the Plain Dealer, of Cleveland, Ohio, and the El Universal, of Mexico City, Mexico, now operating them. The latter machine is the only web press in the republic of Mexico.

#### HOMESEEKERS' EXCURSION

To all parts of the West and Northwest via the Chicago, Milwaukee & St. Paul Railway, at practically half rates. Round-trip tickets, good for return passage within twenty days from date of sale, will be sold on October 9, 1894. For further information apply at ticket office, 207 Clark street, Chicago.

#### FRANKLIN ILLUSTRATED NEWS SERVICE.

By reference to the advertising pages our readers will note that the Franklin Engraving and Electrotyping Company, 341 Dearborn street, Chicago, have instituted a new branch of their business, which they call an illustrated news service for daily and weekly papers. This service is something that publishers generally throughout the country have been quite anxious to avail themselves of, and with the plan just inaugurated by this company, they will be able to illustrate their papers at very small expense. The company makes an engraving of some

larger distributing cylinder, about which are arranged a number of rollers which thoroughly distribute the ink and carry it to the form rollers at each end of the form. Two of these devices are at present in use in the office of the A. N. Kellogg Newspaper Company, Chicago.

#### GEORGE B. HURD & CO'S CHICAGO BRANCH.

Printers and stationers located in the middle, western and northwestern states have for some time been placed at a disadvantage in not being able to secure on short notice their



REGISTERED

supplies of fine stationery and other goods in this line in their own immediate territory, and the fact that they have had to send to the East for this has handicapped them in filling many orders. In order to look after this vast western territory in a way that it should be looked after, Messrs. George B. Hurd & Co., manufacturers of fine stationery, 425 and 427 Broome street, New York, have established a

western branch, located at 173 and 175 Fifth avenue, corner of Monroe street, Chicago, placing it under the management of Mr. Joseph P. Coyle, a gentleman well known to the trade from his connection with the Coyle Stationery Company, from which concern he withdrew some months ago. The new branch was opened for business on October 1, and is now in position to fill orders for goods in their line on the shortest notice. Besides carrying a full line of all of the goods

manufactured in their own factory, the firm are sole agents for Z. & W. M. Crane's unrivaled writing papers and wedding bristols, Crane & Co's world-famous bond papers, Augustine Smith & Co's La Monte French quadrille papers, L. L. Brown Paper Co's genuine hand-made papers, and Crane Bros.' all-linen note papers, envelopes and tablets. In addition to this, they will handle many of the newest papers made by the above companies. They propose to carry a full stock of all the staple sizes, and will have a complete line of samples of all the goods in their sample room. Their quarters are large and commodious, occupying the whole of the second floor at the above location, with light on two sides, the arrangement for the display of goods and the rapid transaction of business being as fine as any other house in their line in the country. The established reputation of this firm and the popularity of all the goods they manufacture and handle place them in position to look after all orders in their line in a way that cannot fail to give satisfaction to all with whom they do business. They would be glad to correspond with printers, stationers and others desiring to purchase, either in large quantities or for special orders for work as they come in from time to time, and will answer all inquiries, and submit samples, etc., upon request.

#### D. J. REILLY & CO.

In our advertising columns this month will be found the advertisement of D. J. Reilly & Co., roller manufacturers, 324 and 326 Pearl street, New York. This old and reliable firm is well and favorably known. Their intimate knowledge of the requirements of their patrons, and their complete equipment

with every modern appliance for making printers' rollers has created a demand whereby the product of their factory is to be found wherever the best work is being done. If you are not satisfied with the rollers you have been getting, try D. J. Reilly & Co.

BENDERNAGEL & Co., 521 Minor street, Philadelphia, have added to their printers' roller and roller composition business the making and repairing of lithographers' rollers, this department of their business being in charge of Mr. Gottlieb Wuest.

#### AN IMPOSTOR.

THE INLAND PRINTER has had its attention called to the fact that a person claiming to be a representative of this journal has visited several business firms in Baltimore, Maryland, and Cincinnati, Ohio, stating that he wished to take a number of photographs of the establishments for reproduction in the pages of this magazine. Quite a number of inquiries have reached this office regarding this person, and as no one connected with this paper in any way is authorized to undertake a work of this description at present, it is entirely without the sanction of the managers of THE INLAND PRINTER. Anyone proposing to do work of this kind will be provided with proper credentials showing his authority to act. So far as learned none of the people solicited have paid out anything further than for some of the photographs; but we caution those who do not care for these pictures, and ask the person to take the views with the expectation of seeing them in our paper, to beware of this impostor.

Specially reported for THE INLAND PRINTER.

#### PRICES CURRENT.

New York, September 18, 1894.—The following market report bears exclusively on commodities used in the graphic arts. The prices noted herein are in force at date of report, and there will be but slight change therein for several weeks. The daily fluctuation in prices does not materially affect this list:

Shoe, unbleached ...... \$ .035/8@\$ .033/4

Ch		
Chemicals:		
Alum, lump	\$1.70 @	\$1.75
" ground	1 80 "	1.85
" porous	.021/4 "	.021/2
Ammoniac, Sal., gran., white	.07 "	.071/4
" gray	.051/4 "	.061/2
Alkali, Ammonia 58%	.90 "	1.00
48%	1.05 "	1.10
Soda Ash, carbonate 48%	1.05	1.10
58%	.90 11	1.10
" Sal	.721/2 "	*75
" Caustic 60%	.0218 "	.021/4
70%	.021/8 "	.021/4
74%	.0215 "	.021/4
" " 76%	.023 "	.021/2
" Crystal Carbonate	.0134 "	.01 1/8
Bleaching powder, English	.01 7/8 "	.02
" Continent	.015/8 "	.01%
Potash, carbonate	.04 "	.051/2
China Clay, English	.12 "	.17
" " domestic	.08 "	.10
	.00	.10
Paper, Paper Stock, Etc.:		
News, rag and wood	.021/2 "	.03
" straw	.033/4 "	.041/4
Wrapping, manila	.051/4 "	.061/4
hardware	.041/2 "	.05
Writing, flat record and ledger	.18 "	.23
" superfine	.14 "	.17
" fine	.11 "	.121/2
		, , _
" No. 2	.07	.09
COTTON RAGS-		
White, No. 1	.035/8 "	.033/4
" No. 2	.02 "	.021/8
" ordinary	.01 7/8 44	.02
Inirds and blues	,OI "	.0110
Southern mixed	.80 11	1.00
Colored, city	.25 "	.30
" country	.50 "	.75
Shirt cuttings, best	.04 "	.041/4
" good	.03% "	.0474
" " unbleached	.033/4 "	
" " unbl'ch'd No. 2.	.03/4 "	.04
Shirt cheviots	.021/2 "	.03
Blue cuttings averalls	.0272	.02 1/8
Blue cuttings, overalls	.0272	.03
DIOWH	.02	.021/8
Flannel, bleached	.0374	.04
" unbleached	.03/2	.035/8
Shoe, bleached	.033/4 "	.04

the brown		00 4	.0374
" brown	.03	4.4	.031/8
Cotton Canvas, No. 1	.03	4.6	
Non common cuttings	.011/4	4.6	.011/2
New canvas cuttings	.04		.041/4
OLD PAPERS—			
Mixed papers	.371/2	6.6	40
No. 1 white hard shavings	.021/4	6.6	.021/2
" soft white	.021/8	4.6	.02100
Soft white, ordinary	.011/4	6.6	.013/4
No. 1 mixed shavings	.90	6.6	1.00
No. 2 " " "	-74	4.6	1.00
Extra No. 1 manila	.90		1.10
No. 1 manila	.80	6.6	.921/2
No. 2 "	.65	6.6	.75
Old ledgers	.01 7/8	6.6	.02
Solid printed books	.011/8	6.6	.011/4
Light book stock	.70	6.6	-75
Folded news	.25	6.6	.30
Straw clippings	-35	4.6	40
Old waste	.30	6.6	.321/2
	.30		.3-/2
PULP-			
Sulphite, unbleached	.013/4	6.6	.021/4
" bleached	.031/4	6.6	.031/2
Soda, bleached	.023/4	4.6	.03
Dine code process unbleached	.026	6.5	.023/4
" " bleached	.031/2	66	0310
" Sulphite proc., unbl'ch'd.	.021/4	1.6	.031/2
" bleached	.04	6.6	.041/8
JUTE BUTTS-			
Paper quality, new crop			.011/4
Mixing "	.013/8	6.6	.011/2
Bagging	.013/4	6.6	.02
	.01/4		.02
Oils:			
Linseed, Calcutta, raw	.51	6.6	-53
" domestic, "	-47	6.6	.50
Litho. Gums, Dry Colors, Etc.:			
GUM-			
	4.7	6.6	4.9
Arabic, first picked	.41	66	-43 -28
second picked		66	
tunu	.19	66	.21
	. 16	66	.17
SOLIS	.12	66	.13
Senegal, third picked	.14	64	.151/2
fourth "	.12	-	.13

Tragacanth, Aleppo, first flake					
Tagacantin, Aleppo, Intst nake, 50   36   36   36   37   34   37   37   37   38   37   38   38   38	Sene	gal, sorts\$	· IO	@\$	
Second	Trag	acanth, Aleppo, first flake.	.56		.65
Turkey, second 50 155 155 156 156 156 157 157 157 157 157 157 157 157 157 157			-45		.48
Colors—  Blacks, carbon		third .	-37		.42
Colors		Turkey, second .	.50		- 55
Blacks, carbon		" third ".	.38	44	-45
Marcican   10   111	Co	LORS-			
drop	Black	s. carbon	.06	6.6	.00
ivory			.05	6.6	
lamp, ordinary	8.6			6.6	
" refined	8.6			6.6	
" calcined 12 " 25 Blues, Chinese 40 " .55 Browns, Sienna, Italian, burnt .013 " .05 " raw .015 " .013 " .0	4.6			6.6	
Blues, Chinese	6.6			4.6	
Blues, Chinese.	6.6			4.6	
Prussian 30 35 35 with the second sec	Dinos			6.6	
ultramarine	Diucs			6.6	
Browns, sienna, Italian, burnt.	4.6			4.6	
" " American, b't. 01½" 01¾ " " American, b't. 01½" 01¾ " " spanish		uitramarine		6.6	
American, b't.	BLOM			66	
Spanish		10.17			
Spanish		American, o t.			
Spanish		raw.	.01/2		
Turkey, b't   002   033   034   03		Spanish	.011/2		
Turkey, bt. 02½ 03½  Greens, bronze  "chrome, extra		umber, American, b't.	.011/4		.011/2
Greens, bronze	6.6		.011/4		.0138
Greens, bronze	6.0	Turkey, Dt	.021/4	8.6	.031/4
Chrome, extra   10   111/2   11/2	6.6		.021/4		.03
Common	Gree	ns, bronze			
Common	4.4	chrome, extra	.10	6.6	.111/2
Reds, carmine       2.65       2.75         " Indian, English       0.4½       12         " domestic       0.2       0.3         " rose pink, American       07       10         " Tuscan,       07       10         " Turkey,       09       13         " orange       13       19         " vermilion, English       52       54         " Am, qksil., bk       42       44         " Chinese       80       1.00         " American       11       111/2         " Venetian, English prime       12       14         Venetian, English prime       1 25       1.40         " American       75       1.28         Yellows, chrome       13       25         " fast       62       1.25	4.6		.05	6.6	
Indian, English	Reds			16 2	
" domestic				66	
rose pink, American 07 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 10 " 13 " 10 " 13 " 13 " 19 " 13 " 13 " 19 " 13 " 13 " 19 " 14 "	4.6			6.6	
Tuscan,	4.6			6.6	
" Tuscan, "07 "10 " Turkey, "09 "13 " orange 13 "19 " vermilion, English 52 "54 " Am. qksil., bk 42 "44 " " 48 " " Chinese 80 1.00 " " American 11 "11/2 " Venetian, English prime 1 25 "1.40 " " Ordin 1.10 "1.15 " American 75 "1.28  Yellows, chrome 13 .25	6.6	i English		6.6	-
" Turkey, "	6.6			4.4	
" orange	6.0			6.6	
" vermilion, English 52 " .54 " " Am. qksil., bk . 42 " .44 " " bgs .44 " .48 " " Chinese 80 " 1.00 " " American 11 " 11/2 " Venetian, English prime 12 " .140 " ordin .1.10 " 1.15 " American 75 " 1.28  Yellows, chrome 13 " .25 " fast 62 " 1.25	6.6			64	
Am. qksil., bk . 42	4.6			64	
" Chinese 80 1.00 " American 11 1.11/2 " Venetian, English prime 12 1.40 " ordin .1.10 1.15 " American 75 1.28 Yellows, chrome 13 2.5 " fast 62 1.25				4.6	
" Chinese 80 " 1.00 " American 11 " 11½ " Venetian, English prime. 1 25 " 1.40 " Venetian, English prime. 1 25 " 1.40 " American 75 " 1.28 Yellows, chrome 13 25 " fast 62 " 1.25		Ant. questi., DE.		64	
** American 12 ** 1.40 **  ** Venetian, English prime 12 ** 1.40 **  ** Venetian, English prime 125 ** 1.40 **  ** ordin 1.0 ** 1.15 **  ** American 75 ** 1.28 **  Yellows, chrome 13 **. 25 **  ** fast 62 ** 1.25		ugs.			
American   12   14   172   144   173   174   174   174   175   174   175   174   175   1		Chinese	.80	. 1	
Venetian, English prime. 1 25 " 1.40 " 1.45		American			.11/2
Venetian, Engrish prime 1 25 1.40 ordin 1 1.0 1.15		artinciai	.12		.14
" American 75 " 1.28  Yellows, chrome 13 " .25 " fast62 " 1.25			25	I	.40
Yellows, chrome		ordin . 1	. IO		.15
Yellows, chrome	6.6	" American	.75		. 28
" fast	Yello	ws, chrome			. 25
14 9					
	4.6				





HEADING OR TAILPIECE DESIGNS.

Drawn especially for The Inland Printer by Alfred C. Eastman, Dedham, Mass.













ORIGINAL PENWORK INITIALS.

Designed especially for The Inland Printer by J. F. Harrell, of Pierson & Harrell's School of Illustrating, McVicker's Theater Building, Chicago.

#### BIDS FOR SUPPLIES TO BUREAU OF ENGRAVING AND PRINTING.

Bids were opened at the Bureau of Engraving and Printing, Washington, D. C., on September 10, 1894, for furnishing the bureau with the following supplies:

No. 1-20,000 pounds bank-note best hard black, dry color.

No. 2-7,000 pounds bank-note best soft black, dry color.

No. 3-2,000 pounds postage-stamp light blue, dry color.

No. 4-200 pounds postage-stamp dark blue, dry color.

No. 5-4,000 pounds postage-stamp red, dry color.

No. 6-200 pounds postage-stamp purple, dry color.

No. 7-100 pounds postage-stamp light brown, dry color.

No. 8-200 pounds postage-stamp dark brown, dry color.

No. 9-100 pounds postage-stamp maroon, dry color.

No. 10-100 pounds postage-stamp lilac, dry color.

No. 11-2,000 pounds barytes, best prepared.

No. 12—10 pounds typographic carmine ink, permanent and absolutely non-aniline.

No. 13-20,000 pounds dextrine, colorless and flexible.

No. 17-800 pounds English patent drier, Blundell & Spencer's, in 100-pound kegs.

The following bids were submitted:

#### ADLER COLOR & CHEMICAL COMPANY, NEW YORK.

No. 1 \$ .15	No. 5\$ .17	No. 9 \$ .25
No. 215	No. 655	No. 1050
No. 314	No717	No. 1101 1/2
No. 430	No. 8 20	No. 13053/4

#### BERGER & WIRTH, NEW YORK.

No. 1\$	.32 1/2	No.4a\$	.48	No. 8 \$ .28
	.37	" b	.451/2	No. 995
	.4334	No. 5 a	.25	No. 1062
No. 2	.31	" b	.431/2	No. 11021/4
	.34	No. 6	.52	No. 12 3.50
	.401/2	No. 7	.50	No. 1306½
No. 3	.331/2			

#### F. W. DEVOE & REYNOLDS, NEW YORK.

No. 1\$	.40	No. 5\$	.291/2	No. 9 \$	.68
No. 2	-35	No. 6	.78	No. 10	.35
No. 3	.13	No. 7	. 18	No. 11	.0134
No. 4	.42	No. 8	. 17	No. 17	.08

#### HARRISON BROS. & Co., PHILADELPHIA, PA.

No. 1\$ .12	No. 5 \$ .95	No. 9 \$ .40
No. 2 10½	No. 6 35	No. 1029
No. 3 44	No.7033/4	No. 110134
No. 4 47	No. 8 043/4	No. 17 07
No. 5 24		

#### CHARLES HELMUTH, NEW YORK.

No. 1\$ .39	No. 5\$2.50	No. 9 \$1.20
No. 235	No. 6 1.50	No. 10 2.00
No. 375	No. 752	No. 12 4.00
No. 4 1.20	No. 8 45	

#### J. M. HUBER, NEW YORK.

No. 1 \$ .24	No. 5\$ .29	No. 11\$ .0134
"38	No. 6 75	"013/8
No. 228	No. 7 11	No. 12 2.65
"10	No. 806	No. 130534
No. 316	No. 965	"043/8
" 10½	No. 1069	No. 17053/4
No. 4 38		

#### KOHLER MANUFACTURING COMPANY, BALTIMORE, MD.

No. 3 \$ . 14	No. 6\$ .85	No. 9 \$ .25
No. 5 70	No. 712	No. 10 35
No. 6 1.00	No. 809	No. 12 4.00

#### CHARLES M. CHILDS & Co., NEW YORK.

No. 4 \$	.31	1	No. 7\$	.II	11	No. 9 \$	.101/2
No. 6	. 18		No. 8	.12	1	No. 10	.13

#### H. KOHNSTAMM & Co., NEW YORK.

No. 3\$	. 12 1/2	No. 6\$	.59	No.9\$	.24
No. 4	.31	No. 7	.11	46	
No. 5	.16	No. 8	. 19	No. 10	. 26
		CHARLES M. S	TEVEN	is.	

No.	1\$	.21 1/2	No. 1\$	.321/2	No. 2\$	-3434
6.6		.28	No. 2	.501/2	46	.25
4.6		.411/4	46	.381/2	No. 5	.061/4
6.6		.1734	44	.4314	No. 8	.1134

W. CALDWELL, & Co., New York: No. 5, 30 cents; No. 13, 7½ cents, 5 cents.

BAE & KRAUSE, St. Louis, Mo.: No. 11, 1 cent.

C. MORNINGSTAR & Co., New York: No. 13, 51/2 cents.

H. D. WADE & Co., New York: No. 12, \$3.

TITUS EDDY & SON, Troy, New York: No. 1, 55 cents.

"TALKING about amateurs," said the foreman of a large printing office recently, "a young fellow came in here the other day and asked for something to do. He said he had had two years' experience, which was afterward explained to have been in an embryonic little affair of an office of his own at his home. I told him to take off his coat, and gave him the proofs of some straight matter that had been thrown in by mistake, telling him to set it up 'solid.' When I went around an hour or so afterward to see how he was getting on I found that he had set it up not only without space between the lines but without any between the words. I had previously told another man to 'kill' a form, which he did by placing the pages locked up in it on the 'dead' galley. It was a good thing I didn't tell the amateur to do it. He would probably have knocked it to pieces with an empty case."

#### WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A PROOFREADER, with experience on job, magazine and directory work, wants position within 200 miles of Chicago. Prefers work on evening daily. Address JANE GREY, care INLAND PRINTER.

DESIGNER—Young man of ability and experience in line work and chalk plate desires engagement with printing and publishing house. Correspondence solicited. References and samples of work. Address "DEL.," care INLAND PRINTER.

FOR SALE—A complete newspaper outfit, cheap; first-class in every detail; double cylinder Taylor press, folder, gas engine, etc. An unexcelled offer. Address TRUSTEES OF CRESCENT CITY PUBLISHING CO., Evansville, Ind.

FOR SALE—An eight-column Washington press and a small job and newspaper outfit for only \$200 cash. "S. B.," care INLAND PRINTER.

FOR SALE—13 by 19 Liberty, \$115; fine order. HURLEY PRINTING CO., 85 Fifth avenue, Chicago.

FOR SALE—\$140 cash buys one C. & P. 10 by 15 Gordon, used sixty days, excellent condition, complete, with steam fixtures; one skeleton chase, two 10 by 15 chases, one (\$20) ink fountain, ten pairs quoins and one new brayer. Address "M. E. D.," care INLAND PRINTER.

FOUR COLT'S ARMORY QUARTO PRESSES wanted. A chance to sell for cash. Address BRATE, Albany, N. Y.

HALF-TONE PHOTOGRAPHER and enamel etcher, at present with large publishing house, wishes to make a change. Address "SCREEN," care INLAND PRINTER.

INLAND PRINTER, Vols. X, XI, XII, XIII, complete; fifteen odd numbers of Vols. VI, VII, VIII, IX; British Printer, Vol. VI, clean, unbound. What offers—cash or exchange? BAYLIS, Box 458, Seymour, Conn.

PARTNER WANTED—To take inside or general (as might be agreed) management of large, thoroughly equipped printing, publishing, bookbinding and engraving establishment (stock company); city of 250,000; established trade; cash required, \$5,500. Address "BUSINESS," care INLAND PRINTER.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING — A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

PRINTERS—Man and wife desire permanent position in South or Southwest. Man an "up-to-date," all-around job printer, at present with one of the largest firms in Chicago; lady a straight compositor and proofreader. Address "UP-TO-DATE," care INLAND PRINTER.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

SITUATION WANTED—As compositor in a job printing office (three years' experience) in Chicago or within 300 miles of it. Address "JACOB," care INLAND PRINTER.

SITUATION WANTED—By first-class job compositor capable of setting neat and up-to-date ads.; married, strictly sober, progressive, not afraid of work; will go anywhere. Address "GUS," care INLAND PRINTER.

SITUATION WANTED—Practical printer, with good executive ability, competent to take entire charge of office, make estimates and attend to all the details connected with a large plant, is open for an engagement. Address "J. M.," care INLAND PRINTER.

SPECIMENS OF JOB PRINTING—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

THE STROHM STEREOTYPERS, \$17 to \$30 complete. Simple, practical; stock sizes, 6 by 11 and 8 by 18-necessary tools included. Sold direct or through reliable houses. Over one hundred in use. STROHM STEREOTYPE CO., Newville, Pa.

WANTED—A position in a first-class job office by a printer of four years' experience, to work under instructions. Address VERI, BYERS, New Castle, Ind.

WANTED—A strictly first-class blank-book finisher. DOR-SEY PRINTING CO., Dallas, Texas.

WANTED—INLAND PRINTERS, unbound volumes I to XI, or parts of same. FRED L., 467 W. Twenty-first street, New York.

WANTED—Position under instruction, high-grade cylinder and color presswork; three years' experience, best references. "PRESSMAN," care INLAND PRINTER.

JUMPING They hop, skip, jump, slide, turn somersaults almost incessantly from August to May. Wonderful product of a for-BEANS eigu tree. Greatest curiosity to draw crowds wherever shown—on streets, in shop windows, etc. Just imported. Everybody wants one. Full history of tree and sample Jumping Bean to agents or streetmen, 25 cents, postpaid; 3, 50 cents; 6, \$1; 12, \$1,50; 100, \$10. Rush order and be first. Sell quantities to your merchants for window attractions, and then sell to others. Quick sales. Try 100. Big money, AGENTS' HERALD, No. 899 J. B., Philadelphia, Pa.

#### FOR RENT — \$1.70 INSURANCE RATE TO PRINTERS,

In new building, to be erected on Jackson street; possession May 1, 1895; all modern conveniences, light on all sides, building 51 by 166; special inducements on immediate contracts. We have another piece of property, 111 by 166, that will be improved to suit tenant. For full particulars call on MAVER & CARPENTER, 189 La Salle street, Chicago.

mbossing

By the use of our **Superior Embossing Composition**. **25,000** impressions from one FORCE (ready to run in ½-hour). Price, \$1.25. Manufactured by

Made Easy Superior Embossing Composition Co. 708 Elm St., Camden, N. J.

#### Now is the time to FLITE RULE BENDER.

It is a ready and willing worker.

ELITE MFG. CO.

Hints on Rule Bending, 10 cents.

MARSHALL, MICH.

Send 10c. postage for 148 page Catalogue of

A. W. Koenig. 312 Seneca St., Cleveland, O.

**ENGRAVINGS** FOR PRINTERS 36 36 36 36

#### PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents, 925 F STREET, WASHINGTON, D. C.

#### FOR SALE—A Great Bargain!

One of LLOYD'S FOLDING MACHINES for Newspaper Work. Will paste and trim 8 or 16 pages. Sheet 33 by 45.

RAND, McNALLY & COMPANY,

166 & 168 Adams Street, CHICAGO,

# ST. LOUIS

(OR. 4TH & PINE STS. ST LOUIS MO

#### I'm Short

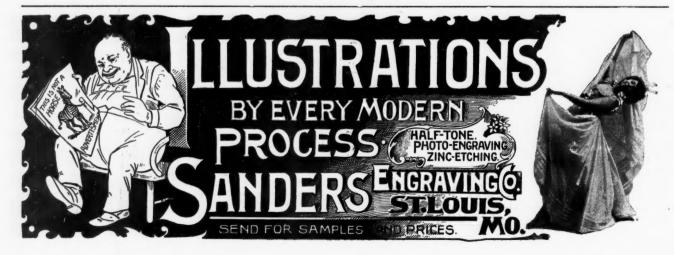
Is the continual cry of customers on almost every job, and you, like many indifferent printers, wonder **WHY?** Because you haven't an accurate counter on your press. Any reliable firm will say (providing they use them) that if THE DURANT COUNTER is not used you may invariably expect the above result.

CATALOGUE ON APPLICATION TO

W. N. DURANT, Milwaukee, Wis.

Submitted by J. MANNING, Toronto, Canada,

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever published; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.



OLDEST AND MOST RELIABLE FIRM OF ROLLER MANUFACTURERS IN NEW YORK.

D. J. Reilly & Co.

O. J. MAIGNE.

324 and 326 Pearl Street,

NEW YORK.

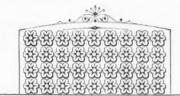
PATRONIZED BY THE LEADING PRINTING PRESS MANUFACTURERS IN THE UNITED STATES.

Printers' Rollers

AND Roller Composition.

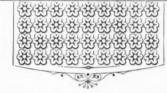
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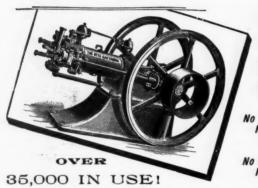
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S the October issue will begin a new volume, now is an excellent time to make up club lists for THE INLAND PRINTER. No reduction from the regular rate is made for clubs, but the following premiums are offered to those who will send us subscribers, as an inducement to work up lists. The figure before each line indicates the number of yearly subscribers at \$2.00 each required to secure the premium named. Where one subscriber only is named, this one must be a new subscriber; when there are two or three, one must be a new one; where four, two must be new; where five or six, three must be new; where eight or nine, five must be new; where twenty, ten must be new subscribers. Double the number of half-yearly subscribers must be sent to secure the premiums. Subscriptions can begin with any number.

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Employing Printers' Price List.—Ramaley.
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Specimens of Letterpress Printing.
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Multi-Color Chart.—White.
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issements fully describing all the above premiums will be larges of this number. Look them up. Start at once and i Advertisements fully describing all the above premiums will be found on other pages of this number. Look them up. Start at once and get up a club in your office. A little effort will give you a premium well worth the time spent in the work.

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22-24 Gustom House Place, (FOURTH AVENUE)

GHIGAGO, ILL.

# Improved Rollers FOR

THE PRESSMAN WHO UNDERSTANDS HIS BUSINESS knows the effects he wants to produce. He wants to waste as little time as possible in arriving at that effect. Nothing can hinder him more than inferior rollers. Nothing can hasten his effects and save his valuable time better than the best rollers. Now where is the economy in hindering a high-priced pressman in any way? And if the rollers are not of the best he cannot produce the effects he otherwise could, no matter how much time he wastes.



# What Rollers Are the Cheapest?

hat
ollers
the
neapest?
WHY,
THE BEST
YOU GAN
OBTAIN,
OF GOURSE.

THIS PICTURE ILLUSTRATES the Old, Slow and Tedious way of making rollers for small job presses. It was used years ago when treadle presses were first introduced, and this antiquated custom or method is still employed by all in this line of business except ourselves. Compare it with the process introduced and used by us as illustrated on opposite page. Make the comparison and draw your own conclusions.

SOME ROLLERS may cost a few cents a pound more than others, but it only takes a very slight increase in the excellence of the rollers to more than pay for this difference in cost, and the increased grade of presswork produced by good rollers justifies

Pin-holes not only interfere with the inking of the form, but also render the roller difficult and impossible to clean in changing inks. The difficulty of cleaning takes the time of high-priced hands, and therefore costs dollars every week. Save your dollars by using rollers without pin-holes-made by us.

SEND FOR PRICES AND TERMS.

# BINGHAM'S GATLING GUN PROCESS

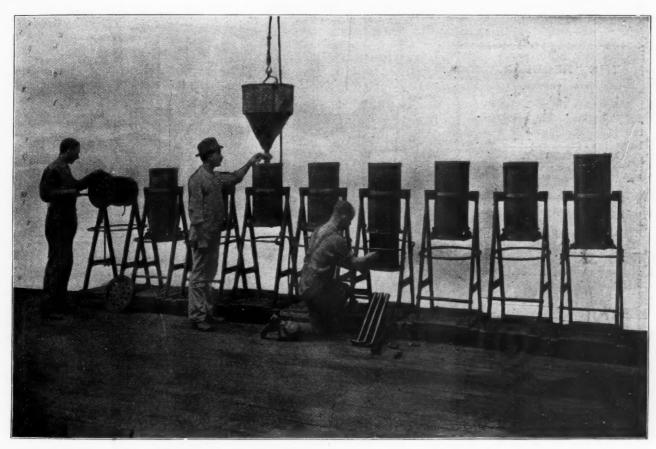
FOR THE MANUFACTURE OF

22-24 Gustom House Place, (FOURTH AVENUE)

GHIGAGO, ILL.

# Improved Rollers

IN MANY GOOD SIZED OFFICES the whole cost of rollers is less than the cost of one assistant pressman. In many offices it is far less than the wages of one cheap press feeder. Yet the employers do not know how much valuable time of high-priced pressmen they waste in not using the best rollers obtainable. Every hour of a skilled pressman's time costs money. A little time wasted on each job amounts to more than the cost of rollers for the press for a whole year.



**THIS PICTURE ILLUSTRATES** a Line or Battery of "Gatlings" for Job Press Rollers, in operation. It shows the operation of oiling the tubes, pouring the rollers and drawing the same from the molds after cooling. The whole operation takes less than thirty minutes. The rollers are round, straight, smooth, without pin-holes.

IF THE QUALITY OF YOUR PRESSWORK IS BETTER THAN THAT OF YOUR COMPETITOR, THE PUBLIC WILL FIND IT OUT, AND WILL PAY YOU A BETTER PRICE.

YOU CANNOT have any advertisement whatever equal to excellent work. Now the ROLLER is the MOST important aid in producing excellent presswork. The well printed paper has a distinct advantage, both among subscribers and advertisers, over its more poorly printed neighbor. This means dollars and cents, and may mean success or failure.

LOSS OF CUSTOMERS and slight loss of reputation of an office, for slightly inferior presswork, will far more than counterbalance any economy in rollers. From an economical point of view it pays to have the very best, and it is a loss to any office to have anything else.

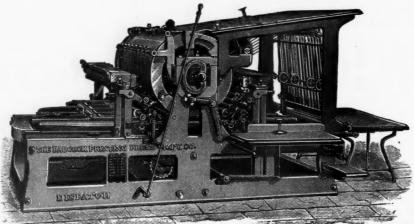
WHAT YOU HAVE TO CONSIDER

OOOOO IS THE EXCELLENCE OF THE PRESSWORK AND THE SAVING OF TIME AND WAGES.



Good Rollers
Cost Money
As well as
Poor ones,
BUT
THEY ARE
THE
LEAST
EXPENSE
IN ANY JOB.

# BABCOCK PRESS MFG. CO. NEW LONDON, CONNECTICUT.



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SINGLE AND DOUBLE FEED.
AIR SPRINGS.

Fastest Single Cylinder Press made — 2,500 to 3,000 per hour normal speed. Four sizes built — 30 x 43 to 43 x 51.

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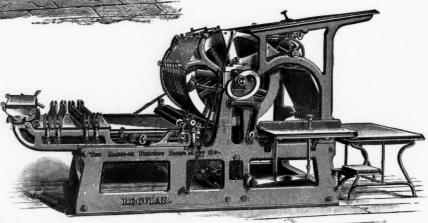
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AIR SPRINGS.

A first-class Drum Cylinder Cut and Color Press, with rack, screw and table distribution. Nine sizes built—19 x 24 to 39 x 53.

Descriptive Circular with Testimonials of the "Regular" furnished on application.



# Control of the second s

#### THE "OPTIMUS."

NINE SIZES. AIR SPRINGS.

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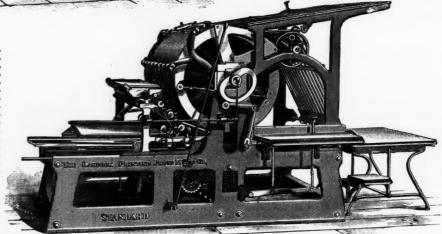
The heaviest, the fastest, the most resourceful Two-Revolution Press made. Two and four-roller. The only perfect front-delivery—printed side up—without fly, grippers or adjustments of any nature, from smallest to largest sheet.

Descriptive Circular with Testimonials of the "Optimus" furnished on application.

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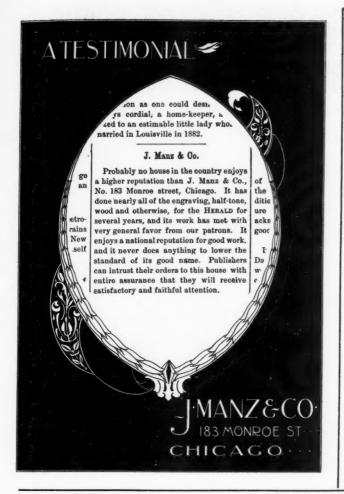
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Descriptive Circular with Testimonials of the "Standard" furnished on application.



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Original and
The Thing Needed.

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Encourage your workmen to be orderly and systematic; give them tools to execute their work with, a place to use and keep them.

We send with each Bench one of our "Unique" Rule Benders.

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You purchase a fine press, keep it bright and in order, and fly off on a tangent when a convenient kit of tools are spoken of as necessary. You doubtless have a plank on boxes or barrels, with a vise on one end with jaws like a toothless old woman, "Mighty onsartin in their bite."

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# The Rockford Folder Co.

ROCKFORD, ILL.

### ENGRAVED STEEL DIE EMBOSSING BY POWER.

# The Johnston Engraved Steel Die Embossing Press,

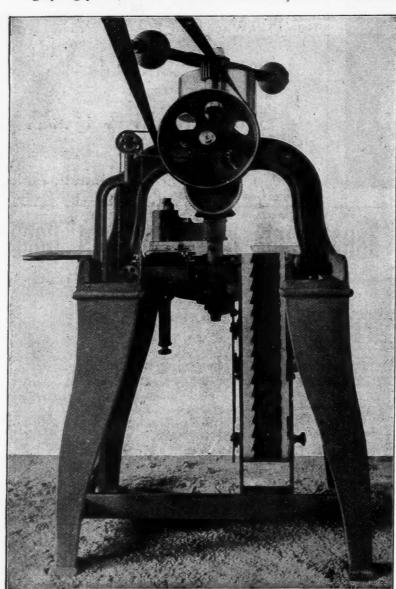
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AT THE COST OF ORDINARY PRINTING OR LESS, opening an almost unlimited field.

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Will furnish Wiping Paper in various width rolls, different color Inks already mixed, Varnish specially prepared, etc., etc., in fact everything pertaining to Engraved Steel Die Embossing.

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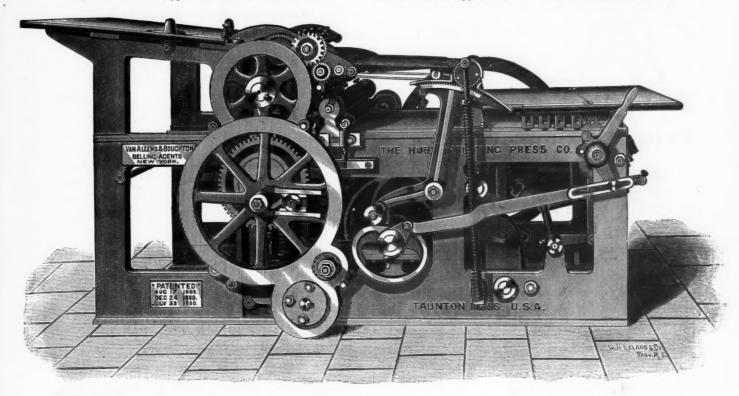
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There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds.

The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

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We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

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	Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.					
FRONT DELIVERY . FRONT DELIVERY . BACK DELIVERY . BACK DELIVERY .	2 3 2 3	28 x 35 in. 28 x 35 in. 28 x 35 in. 28 x 35 in.	23 x 32 in. 19 x 32 in. 23 x 32 in. 19 x 32 in.	8 ft. 6 in.	5 ft. 10 in. 5 ft. 10 in. 5 ft. 10 in. 5 ft. 10 in.	4 ft. 2 in. 4 ft. 2 in. 4 ft. 2 in. 4 ft. 2 in.	About 4 tons. About 4 tons. About 4 tons. About 4 tons.	I,200 to 2,200 I,200 to 2,200 I,200 to 2,200 I,200 to 2,200					

We furnish with Press-Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

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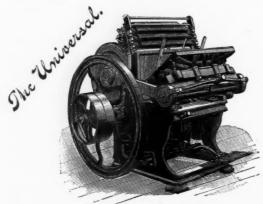
In this issue of The Inland Printer shows how Bloomingdale & Co., Printers, Philadelphia, Pa., are using our Tint Block Process. They write: "We make all the color plates used on our street car cards by your process. The complete outfit at \$15.00 for doing this work is the best investment we ever made. The tint blocks are made very quick and cost comparatively nothing."

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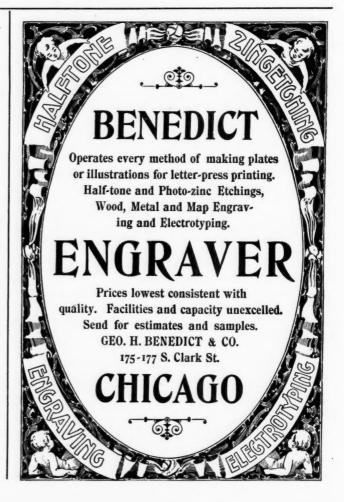
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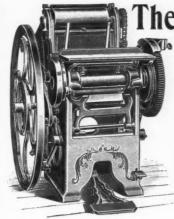
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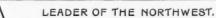
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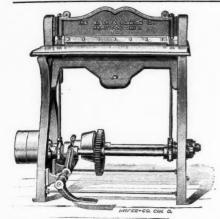


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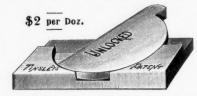
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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

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#### CARDS-SOCIETY ADDRESS.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

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Duplex Printing Press Co. The Cox duplex, web and country presses, Battle Creek, Mich.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

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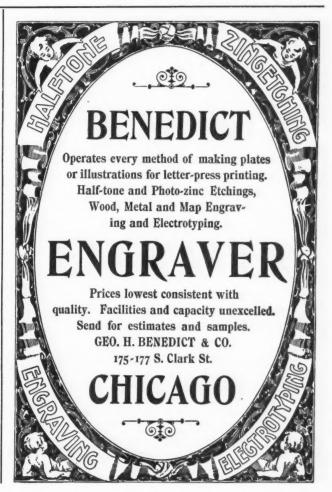
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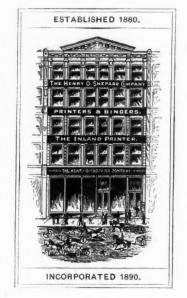
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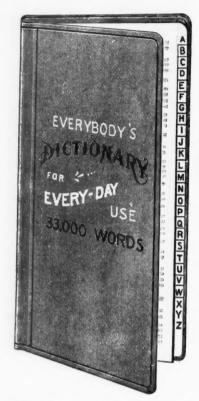
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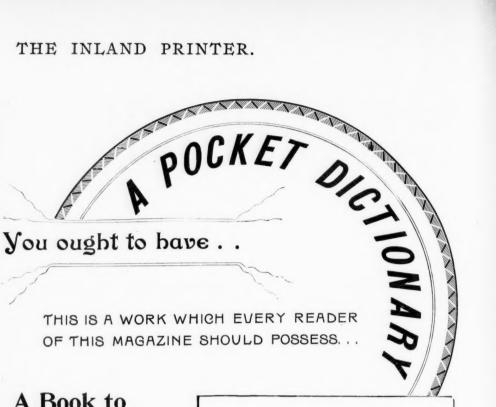
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mär'tyr, n.t. (ed, ing) to torture.
mär'tyr, n.t. (ed, ing) to wormar'vel, v. t. (ed, ing) to wormar'vel, v. t. (ed, ing) to wormar'vel-ous, a wonderful.
mäs'cotte, b brings good luck.
mäs cu-line, a. not female.
mäs-en-lin't-ty, n.
mäsh, v. t. (ed, ing) to erush.
mäsh, v. t. (ed, ing) to hide.
mäs gon, n. builder in store, ac.
mäsh, v. t. (ed, ing) to hide.
mäs gon, n. builder in store, ac.
mäsele, n. a rubbing. (snake, mäx'il-la-ry, a. of the jaw.
mäs-sage, n. a rubbing. (snake, mäx'il-la-ry, a. of the jaw.
mäs-sage, n. a rubbing. (snake, mäx'il-la-ry, a. of the jaw.
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mäs-sage, n. a rubbing. (snake, mäx'il-la-ry, a. of the jaw.
mäs-sage, n. a large musele.
mäs-sage, n. a large musele.
mäs-sage, n. e. (ed, di. n.)
mäs-ter-ful, a. domineering.
mäs'ter-ful, a. n. extraction.
mäs'tif, n. large dog. (chew.
mäs'tif, n. n. n. machine.
mäs'tif, n. n. morning worship.
mät'ter-g' nentertainm't.p.m.
mät'te'fin mid l-ca, n. (eriv.
mät'te'n'n mid la, a. nuequaled.
mät'te'n'n, n. (pl. ces) a nued.
mät'te'n'n, n. (pl. ces) a nued.
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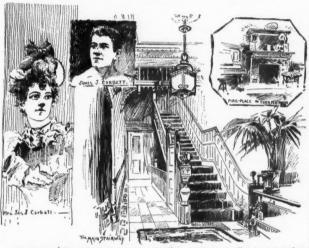


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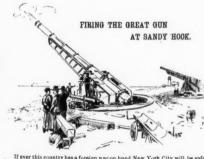


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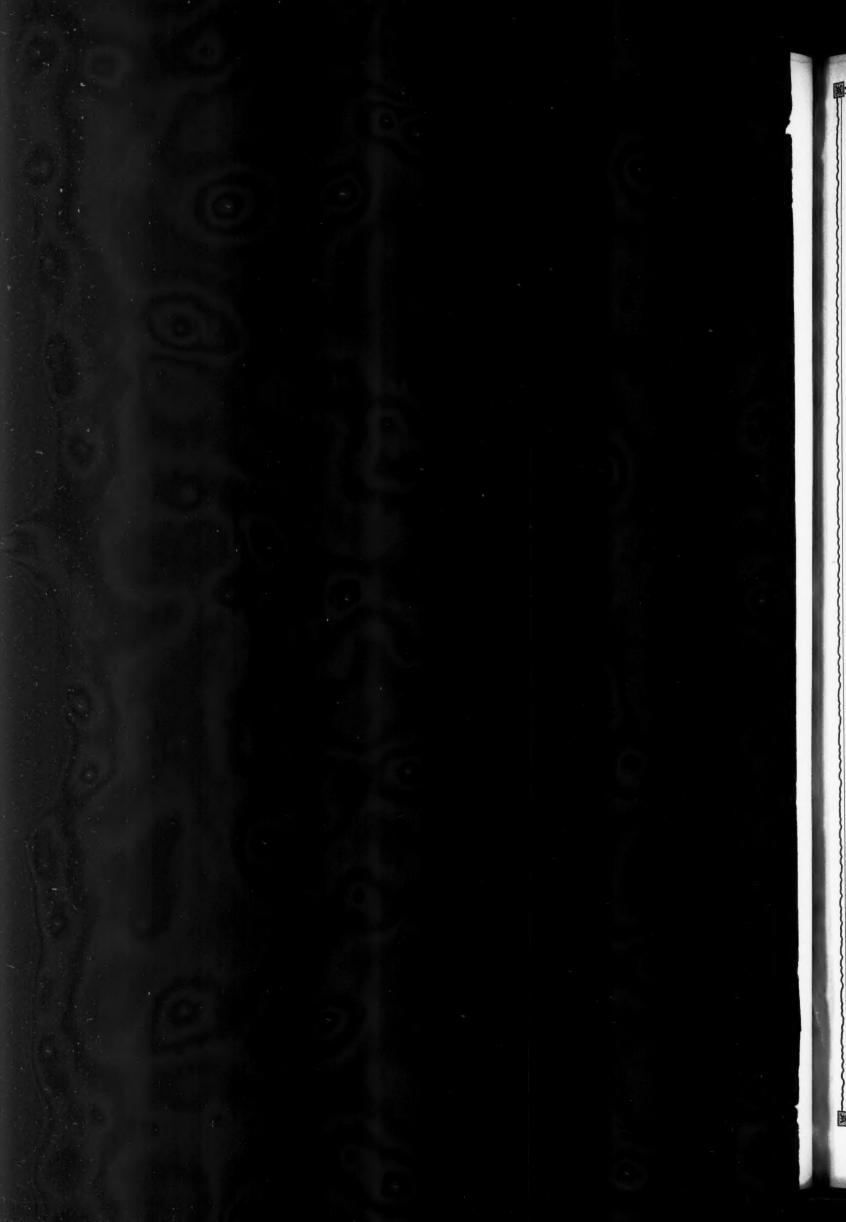
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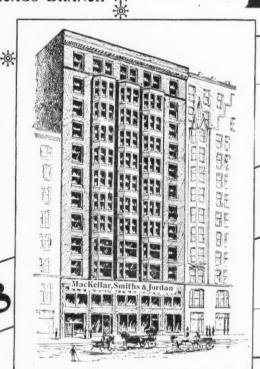
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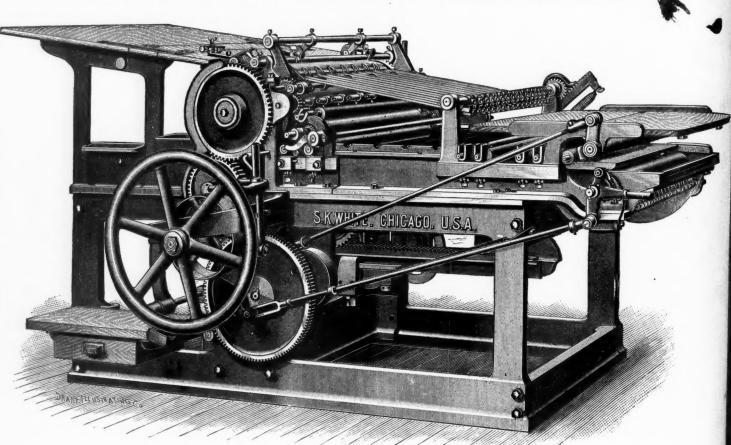
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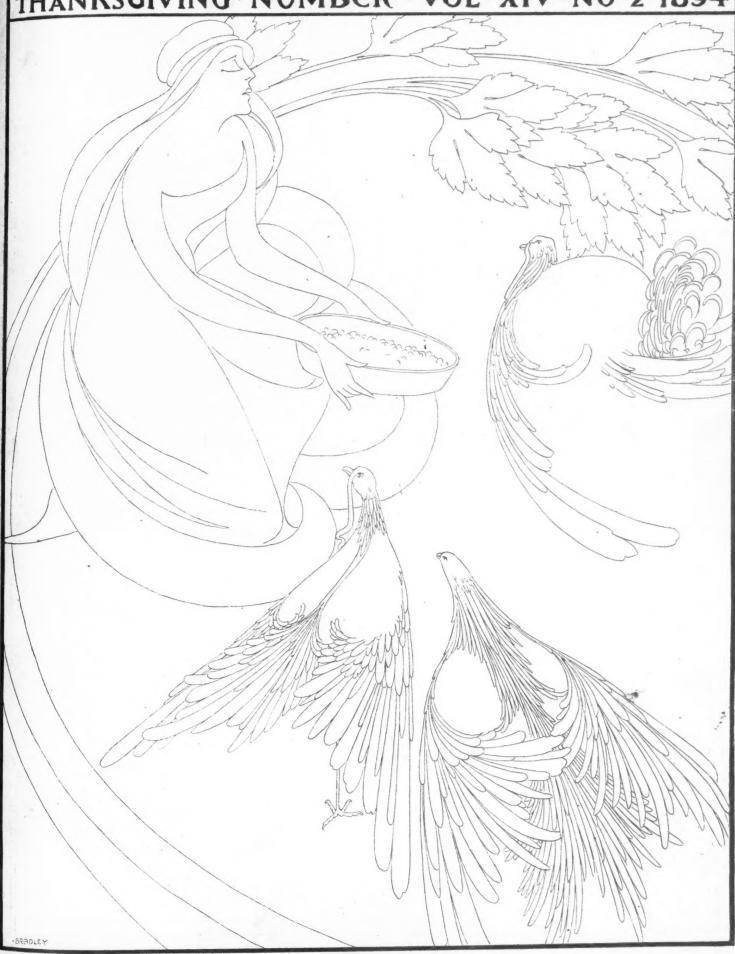
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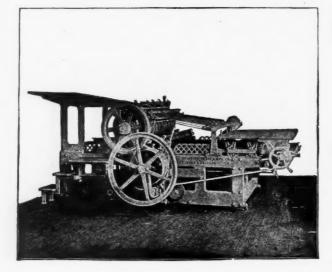
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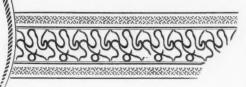
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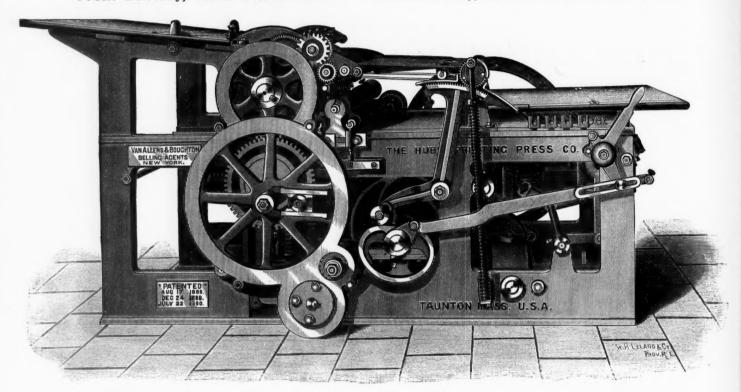
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# BOOKBINDERS' AND PRINTERS' .... MACHINERY....

THREAD, TAPE, WIRE, DUPLICATE PARTS, ETC.

We GUARANTEE

Every Machine We Sell.



28 READE STREET, NEW YORK.

345 DEARBORN STREET, 82 PLYMOUTH PLACE, CHICAGO.



# T. W. & C. B. Sheridan .....



Paper Cutters and Bookbinders' Machinery.

Our New ROUND-CORNER CUTTER.

Knives Interchangeable.
Three sizes of Knives with each Machine.

Special Machines to order for Large Blank Work.

THE NEW

# Sheridan Punch.

THIS IS A

NEW AND IMPROVED MACHINE. STRONG AND POWERFUL.

Adjustable Gauges.

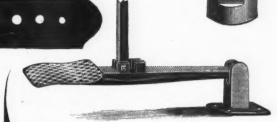
Interchangeable Punches and Dies.

Will take from one sheet to half an inch of paper.

Nos. A B I 4 7 9 13 17 21 25 29 33 39 46

2, 4, 6 Reade Street, New York. 413 Dearborn St., Chicago.

Foundry and Works-Champlain, N.Y.



Price, complete with one Punch and Die, - - - - - \$20.00

Extra Punches, Dies and Eyelets, \$2.50 per set.

ALWAYS REASONABLE, RELIABLE AND PROMPT.

VERY METHOD OF MAKING PLATES FOR ETTER PRESS PRINTING

# O THEIR

ENGRAVERS

SLECTROTYPERS.

HALF -TONE
PHOTO ZINC-ETCHING,
MAP, WOOD AND

METAL ENGRAVING.

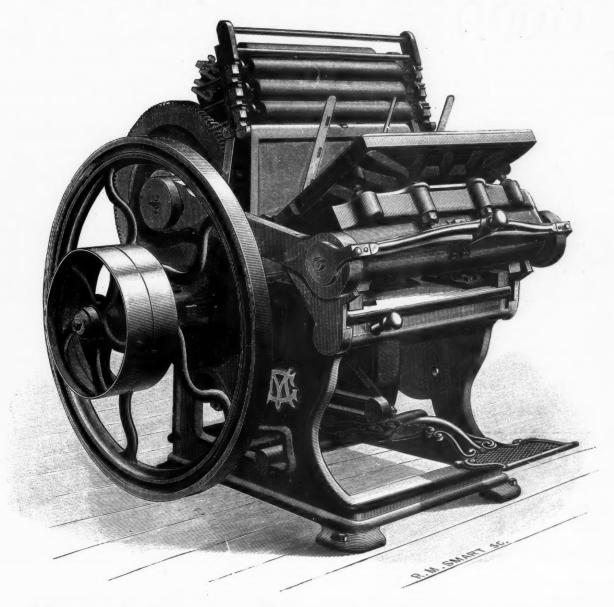


TAHONE-N. 1700.

175-177 SQ CLARKST.

CHICAGO.

# M. GALLY'S LATEST IMPROVED



# Universal Printing Press

As now manufactured is the best and most rapid Platen Press ever built. Exhibiting at the World's Fair, at Chicago, in competition with the "Colt's Armory" and other imitations of his invention, M. Gally received over their heads the

# HIGHEST AWARD AND THE ONLY MEDAL!

EVERY PRESS IS FULLY GUARANTEED.

Send for full Catalogue.

M. GALLY, Inventor and Proprietor,

130 FULTON ST., NEW YORK.

## The Four Pillars...

upon which rests the foundation of good presswork, are



PRESSES PRESSMEN INK AND ROLLERS

E do not claim to know much about presses or ink, but we have reason to believe that we *are* authority on *Rollers*. We have, as customers, the very best of the printers in the Country. What better argument for the superiority of our goods could we advance?



(BY THIS SIGN WE CONQUER.)

ARE YOUR ROLLERS WORKING SATISFACTORILY? If not, let us help you out of the difficulty.

D. J. REILLY & CQ.

O. J. MAIGNE.

324-326 Pearl St., NEW YORK.



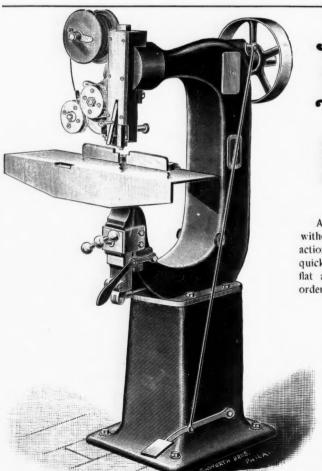
# Joseph Wetter & Co's

\$50.00

Advertisement Competition...

for particulars, see editorial pages of this issue of ... The Inland Printer...

Clean, clear, compact and complete. Fills the demands of the most exacting printer. This is the kind of talk users of The Wetter Numbering Machine indulge in. It is absolutely accurate and as sound as a dollar in every detail. Joseph Wetter & Co., 20 & 22 Morton Street, Brooklyn, N. Y.



...The...

# Wire Stitching Machine

A new departure in mechanical motions. A machine without cams. Simple, direct, positive and powerful action. Durable, light (noiseless) running. Easy and quick adjustment. Large table capacity. Stitches both flat and through the fold. Not liable to get out of order. Interchangeable parts, etc., etc.



MANUFACTURED BY

The New Jersey Wire Stitching Machine Co.

GENERAL MANAGER'S OFFICE, 125 SOUTH THIRD ST , PHILADELPHIA, PA. CAMDEN, N. J., U. S. A.

Sole Agents:

J. L. SHOEMAKER & CO.

15 South Sixth St., PHILADELPHIA, PA.

# Thoroughly Ground · · · ·

COPPERS

No Buckles!

No Seams!

No Pin Holes!



Short. No Trouble
With Your Metal!

We put our Grinding Plant against yours and SPECIALIZE. Thus we save you money.

NEW YORK STEEL & COPPER PLATE CO.

LEARN ALL ABOUT IT.

171 TO 187 WALLABOUT ST., BROOKLYN, N. Y.



OLD STYLE, STRAIGHT LINE.

# Round-Hole Perforating Rules

FOR USE ALONG WITH TYPE.

Large Set, containing 200 picas, cut to lengths from 2 to 20 picas, at \$8.00. Small Set, "100 "" " "2 to 20 " at 4.25.

NEW STYLE, ROUND HOLI

HE attention of printers is invited to our new Round-hole Perforating Rules, made in two styles, B and C. These Rules are designed to be set up with type, and consist of four-point brass space lines, in which hardened steel pins have been inserted and soldered. The perforation is made at the same time as the impression is taken. After the form is made ready, a strip of card, lead or celluloid is pasted on the cylinder or platen at the corresponding place to the rules. This enables the points, which are inked simultaneously with the type, to press deeply into the paper, producing a row of black sunken dots, which not only look like ordinary machine perforating, but enable the paper to be easily separated. The Rules are exactly type-high, and do not cut the rollers; they may be bent and curved in the same way as other brass rules, and undoubtedly will prove a valuable acquisition to many offices, effecting both a saving of labor and enabling work to be got through expeditiously.

Style B Perforating Rule is exactly the same as Style C, except instead of steel pins, small hardened steel tubing, the edges of which do not quite come together, is set in brass and soldered. Style B is particularly adapted for perforating tough cardboard and paper.

EVELYN PATENT TINT-BLOCK CO., Specialties for Printers, BALTIMORE, MD.

# THREE MONTHS AGO





A progressive Western firm earnestly solicited us to furnish them with one of our

## ....Improved Radial Arm Routers

Taking in exchange an old machine which they then had in use.

# SECONDHAND

However,

#### IS NOT IN OUR LINE,

So we declined their offer.

Subsequently, this enterprising firm purchased a RADIAL ARM machine outright. Shortly after, they wrote us as follows:

"Until now we never fully appreciated the importance of a first-class router for doing work expeditiously and economically. We are more than pleased with our Radial Arm. You may enter our order for one of your new Beveling Machines for half-tone work, and trust you may be able to forward the same to us immediately."

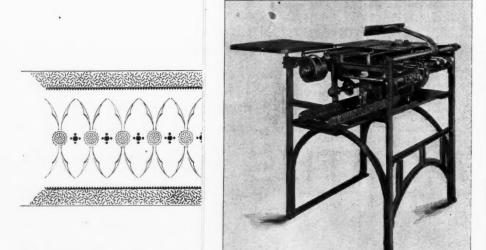
Photo-Engravers should refrain from using antiquated and inefficient facilities, and purchase an outfit from

JOHN ROYLE & SONS, Paterson, N. J.





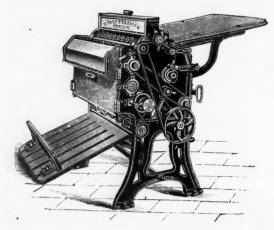
# New Gircular Folder.....



Folds Girculars
1, 2 and 3
Folds.

Manufactured by

# Brown Folding Machine Go., Erie, Pa.



#### THE EMMERICH

→+ IMPROVED ··-

# Bronzing and Dusting Machine.

12×20, 14×25, 16×30, 25×40, 28×44, 34×50, 36×54.

Write for Prices and Particulars.

#### EMMERICH & VONDERLEHR,

OVER 700 IN USE.

191 & 193 Worth Street, NEW YORK.

SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

POWER SIEVES for sifting Bronze and other Powders.

ALTER NO CHECK.	MAKE A NEW ONE
Name	
DEPT.	
1	
1	_
Sold by	<b>S</b>
•	amount before REMOVING CHECK.
	R at the bottom.

#### THE KIDDER PRESS MFG. CO.

DEPT. 26-34 NORFOLK AVENUE,

BOSTON, MASS.

QUANT'Y	ARTICLES	PRICE	AMOUNT
**********			
	and the state of t		
	minimization management of the control of the contr		***************************************
		************	*******
********			17110100 111
Sold by	Cash Rec'd, \$	Cash	Boy

CUSTOMERS MUST BRING THIS CHECK IN CASE OF ERROR.

# FOR CHECK BOOKS AND SALES SLIPS

THE

# KIDDER SELF-FEEDING WEB PRESSES

#### ARE THE BEST IN THE WORLD!

They feed automatically from the roll.

Print on one or both sides, in one or two colors.

Numbering on either or both sides.

Perforating.

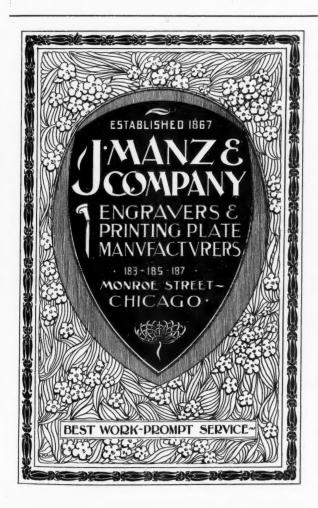
Cutting off and folding the slips or check.

Full information by addressing -

#### The KIDDER PRESS MFG. CO.

26 Norfolk Avenue,

BOSTON, MASS.



# Triple Gomposition Gabinet.



We make CABINETS of every style and size in Oak or Cherry. Brackets as above, or "tilting" if preferred.

CASES, GALLEYS, STANDS, REGLET, FURNITURE, DRY RACKS, IMPOSING TABLES, LETTER BOARDS, PROOF PRESSES, Etc., Etc.

# **WOOD TYPE**

SUPERIOR QUALITY.

Try Our Patent STEEL FURNITURE

A GREAT SUCCESS

Ready to do business for ACTUAL CASH at special prices.

MORGANS-WILCOX CO.
MIDDLETOWN, N. Y.

# From Texas and Ceylon:

OFFICE OF D. S. HOOKER, JOB PRINTER,

JOHN THOMSON PRESS Co.,

408 Temple Court Building, New York:

Dear Sirs,—As my investigation in regard to the "Colt's Armory" Press may prove interesting to you, I will give it.

HENRIETTA, Texas, Sept. 28, 1894.

I had very much doubt when I purchased it if it would prove profitable to invest the extra money it costs over one of cheaper make; but the quality and quantity of work, in addition to the perfection of its working, are proving a winning card, and I now do two-thirds of the work of the city, with three other job offices here.

About a month after I began using the press I noticed what I took to be "cuttings" on the treadle, under the press, which I thought must come from the balance-wheel shaft. I sent down to the shop for tools and help, took the shaft out and the result is I value my press at least \$100 higher than before. I found the shaft and pinion to be one solid piece of steel, cut out, and not a cast pinion keyed on. I also found the boxes and bearings babbitted, and not just bored through, as is so usual. I furthermore found that there was no "cutting," but what I supposed to be cuttings were a few of the borings and molding sand which had worked down from the chase latch.

I may add in conclusion that I do any kind of work I want, from visiting cards and embossing fine line monograms in imitation of steel die work, to heavy card embossing, and the press always does its work perfectly.

Yours truly,

D. S. HOOKER.

#### EXTRACT FROM ADMINISTRATION REPORTS, 1893.

GOVERNMENT PRINTING OFFICE, CEYLON, Mr. G. J. A. SKEEN, Government Printer.

"The only addition to the printing machinery was a half medium Colt's Armory Press, an American platen machine of a very solid and substantial construction, and capable of turning out work of the highest class, obtained chiefly for the execution of stamp work."

#### ··:·· MUZZLE VELOCITY ··:··

Our "Colt's Armory" Presses are like Colt's Revolvers—the standard of the world. The quality has never been let down; reputation and character have been maintained on an equality; true, they are not, like the celebrated Hayti rifles, equally efficient at either end; but as to their capacity of discharge at the Platen,—muzzle velocity, that's the fetching card,—we distance all competition. In good hands they will "clear the deck" every time.

True, we charge for our skill and material; but although you pay a *little* higher price you get a much better thing. This result is the "winning card."

Catalogue and samples of work mailed on application.

# John Thomson Press Company:

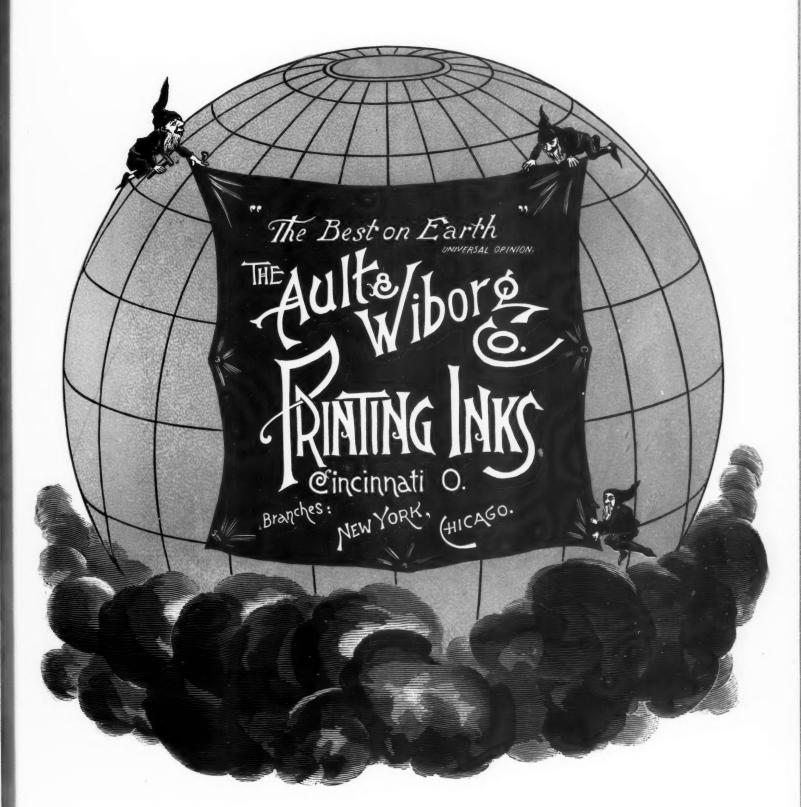
BRANCH OFFICE,

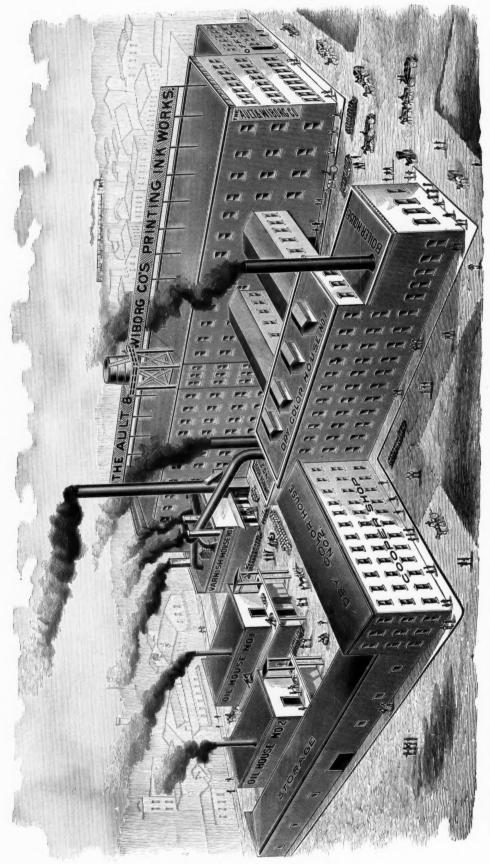
Jackson and Dearborn Streets, CHICAGO.

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MAIN OFFICE,

408 Temple Court Building, NEW YORK CITY.





The Largest and Most Complete Printing Ink Works in America.

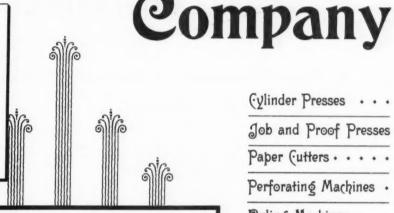
# The American

.. Originators of Beautiful .. Book, News & Jobbing Paces

# ype Jounders'

#### SELLING AGENTS

ALEX. COWAN & SONS, Ltd., Melbourne and Sydney, Australia.
M. P. McCOY, London, Eng. P. S. PEASE & CO., Detroit, Mich.
DOMINION TYPE FOUNDING CO., Montreal, Can.
THE SCARFF & O'CONNOR CO., Dallas, Texas.
DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
DAMON & PEETS, New York City.
R. W. HARTNETT & BROS., Philadelphia, Pa.
F. WESEL MFG. CO., New York City.
ROBERT ROWELL, Louisville, Ky.
TORONTO TYPE FOUNDRY CO., Toronto, Ont., & Winnipeg, Man.
GOLDING & CO., Boston, Chicago and Philadelphia.
H. L. PELOUZE & SON, Richmond, Va.
NELSON, CHESMAN & CO., St. Louis, Mo.



Polding Machines . . .

Cases, Stands, Cabinets

Galley Racks . . . . .

Frames, Drying Racks .

Metal Furniture . . . .

Mallets, Roller Stocks .

Cherry Purniture . . .

Benzine Cans, Quoins .

Composing Rules . . .

Wood Goods, Etc. . . .

#### MANUFACTURING FOUNDRIES

MACKELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia, Pa.

MARDER, LUSE & CO. FOUNDRY, Chicago, III.

DICKINSON TYPE FOUNDRY, Boston, Mass.

BOSTON TYPE FOUNDRY, Boston, Mass.

AMERICAN TYPE FOUNDRY, Society to JAS. CONNER'S SONS,

New York City.

CENTRAL TYPE FOUNDRY, St. Louis, Mo.

ALLISON & SMITH FOUNDRY, Cincinnati, Ohio.

CINCINNATI TYPE FOUNDRY, Cincinnati, Ohio.

BENTON-WALDO TYPE FOUNDRY, Milwauhee, Wis.

CLEVELAND TYPE FOUNDRY, Cleveland, Ohio.

PALMER & REY TYPE FOUNDRY, San Francisco, Cal.

AND

AND

ST. LOUIS TYPE FOUNDRY, St. Louis, Mo.

SELLINGAGENTS.

Cylinder Presses · · ·

Job and Proof Presses

Paper (utters . . . .

Perforating Machines .

Ruling Machines . . .

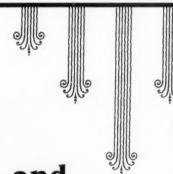
Numbering Machines .

Wire Stitchers . . . .

bead and Rule Cutters .

Imposing Stones . . .

babor-Saving Material



#### BRANCHES

MACKELLAR, SMITHS & JORDAN FOUNDRY, Pittsburgh, Pa. MACKELLAR, SMITHS & JORDAN FOUNDRY, Buffalo, N. Y. MACKELLAR, SMITHS & JORDAN FOUNDRY, Chicago, III. MARDER, LUSE & CO. FOUNDRY, Minneapolis and St. Paul,

MARDER, LUSE & CO. FOUNDRY, Kansas City, Mo. MARDER, LUSE & CO. FOUNDRY, Omaha, Neb. THE DENVER TYPE FOUNDRY CO., Denver, Colo. PALMER & REY TYPE FOUNDRY, Portland, Ore.

# Prompt and

# Reliable Service

Manufacturers of Hercules Gas and Gasoline Engines

Guaranteed

#### THE LEADING PRINTING INK MANUFACTURERS

#### IN THE UNITED STATES

# THE FRED'K H. LEVEY CO.

#### 59 BEEKMAN STREET, NEW YORK.

FRED'K H. LEVEY. President.

CHAS, E. NEWTON, Vice-President,

We beg to call the attention of all Printers and Publishers in the country to the following letters:

#### OFFICE OF THE PUBLIC PRINTER,

Washington, D. C., June 20, 1894.

FRED'K H. LEVEY Co., Manufacturers, etc., New York City

Gentlemen,—In response to your request of 19th inst., I cheerfully state that in 1886 a somewhat exhaustive test was made of book and job inks in this office, under my direction. Following such test, the inks furnished by you were selected in part for office use, both for reasons of color, economy in use and cost

you were selected in part for omce use, both for reasons of color, economy in use and cost.

These inks gave such great satisfaction, especially in fine bookwork, engraving and half-tone printing, that I have this year, upon taking charge of this office again as Public Printer, directed the use of your inks without any request on your part.

Very truly yours, THOS. E. BENEDICT,
Public Printer.

43+4

#### THEO. L. DE VINNE & CO., PRINTERS,

THE DE VINNE PRESS,

12 Lafayette Place, FRED'K H. LEVEY Co., New York:

New York, June 12, 1894.

Dear Sirs,—We have been using your inks for some years past and can testify to their general excellence, more especially for their use on coated paper. We find them very uniform, and with your nice graduations of body we can suit ourselves for almost any condition of paper. They are certainly very superior in quality, and we are highly satisfied with the results obtained from their use.

Yours very truly,

THEO. L. DE VINNE & CO.

#### 43+4

#### TROW DIRECTORY, PRINTING AND BOOKBINDING CO.

Printing and Bookbinding Department,

g and Bookbinding 201-213 East 12th Street, New York, June 19, 1894.

Messrs. Fred'k H. Levey Co., 59 Beekman St., City:

Messis, Fred'k H. Levey Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have used your inks on various publications for several years, and their adaptability to all grades of printing has given us the best satisfaction. Your ability to furnish satisfactory material for all requirements—depending upon such conditions as changes in the atmosphere and various kinds of paper—has been thoroughly demonstrated. You are particularly successful with the grades for half-tone work on coated paper. Its uniformity in quality, depth of color, and fine working qualities have given very gratifying results.

Thom differences are presented as a superficiency of the properties of

TROW DIRECTORY, PRINTING AND BOOKBINDING CO.
Per R. W. SMITH, Pres't.

#### 43+4

#### D. APPLETON & CO.,

72 Fifth Avenue, Messrs. Fred'k H. Levey Co: New York, June 26, 1894. Dear Sirs,—We take pleasure in saying that we have used your ink for a number of years, and we have found it uniform and satisfactory.

Yours truly, D. APPLETON & CO.

#### 43.+ED

### THE LADIES' HOME JOURNAL, CURTIS PUBLISHING CO.

Philadelphia, June 19, 1894. Business Department. THE FRED'K H. LEVEY Co., 59 Beekman Street, New York:

Gentlemen,—Since we began using our own mechanical plant, February, 1891, we have bought our LADIES' HOME JOURNAL ink and much of that for the varying covers of the magazine from you. Based on the experience of more than three years prior to April 2, 1894, we made a years' contract with you from that date. We have not regretted, nor do we expect to repent having made such a contract.

Very truly yours,

THE CURTIS PUBLISHING CO.,
A. H. SIEGFRIED, Business Mgr.

#### THE COSMOPOLITAN MAGAZINE,

Editorial Department.

MY DEAR MR. LEVEY:

New York, June 20, 1894. I have to thank you for the high standard and uniform excellence of the "Coated," "Text" and Colored Inks furnished by you to the Cosmo-Politan during the past year.

Believe me very appreciatively and sincerely yours,

JOHN BRISBEN WALKER.

MR. FRED'K H. LEVEY, Pres't, etc.

#### 42+4

#### PUCK.

New York, June 19, 1894.

THE FRED'K H. LEVEY Co., New York City:

Gentlemen.—It gives us great pleasure to state that your black and colored inks which we have used on Puck and on our other publications for the past year, have given great satisfaction.

Their uniform and excellent quality has proved a great factor in turning out satisfactory work.

We are very truly yours,

KEPPLER & SCHWARZMANN, Inc. H. WIMMEL. Secretary.

#### 47.460

#### OFFICE OF THE NEW YORK LEDGER,

Cor. Spruce and William Sts.,

P. O. Box 3263. New York, June 8, 1894. FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen.—For the past four or five years we have used your inks almost exclusively on the New York Ledger and our library periodicals. We are pleased to say that the inks which you have furnished us have given excellent satisfaction, and your prices have always been low for quality.

Yours very truly,

ROBERT BONNER'S SONS.

#### 43+ED

#### AMERICAN LITHOGRAPHIC COMPANY,

No. 203 Broadway,

New York, June 21, 1894.

Messrs, F. H. Levey Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have found your Letterpress Inks absolutely uniform in quality and the best in the market for the price.

Very truly yours,

AMERICAN LITHOGRAPHIC COMPANY.

Per G. W. DONALDSON, 2d Vice-Pres. & Pur. Agt.

#### 43.46

#### OFFICE OF THE NEW YORK BANK NOTE CO.,

75 Sixth Avenue, New York, June 25, 1894.

FRED'K H. LEVEY COMPANY, 59 Beekman St., City:

Gentlemen,—The fact that during the past five years we have printed over 1,500,000,000 strip tickets, using your inks only, sufficiently attests our preference for them.

Yours very truly,

GEORGE H. KENDALL, Pres.

#### 43+ED

#### LIFE.

19 and 21 West 31st Street,

New York, June 26, 1894.

Messrs. Fred'k H. Levey Co., 59 Beekman St., City:

Gentlemen,—We take great pleasure in stating to you that much of the reputation that LIFE has for fine printing and particularly for its half-tone effects, is owing to the use of your blue-black ink.

Very truly yours, LIFE PUBLISHING COMPANY

ANDREW MILLER.



BUY ONLY FIRST-CLASS MACHINES.



BEN-FRANKLIN-GORDO



#### FRANK BARHYDT,

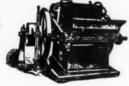
Room 606 NEW YORK LIFE BUILDING, ... CHICAGO...

MANUFACTURERS' AGENT.





SEND FOR DESCRIPTIVE CATALOGUE AND PRICE LIST.



CUTTER AND CREASER

# DEAN LINSEED OIL CO.

LINSEED CRUSHERS,



#### VARNISH OILS

FOR MANUFACTURERS OF

AND PRINTING INKS.

181 FRONT ST., NEW YORK.

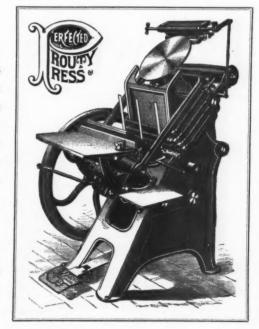
## It's a Pleasure

For us to have a caller who thoroughly understands his business, and who wishes to investigate everything about job printing presses; and the more study and investigation he puts into the examination of our machines, the better we like it. Then one will see and appreciate the many points of superiority over others—points that we not only claim, but printers who use our presses will-agree to; points of great interest for half-tone printing especially.

ED ED ED ED ED ED

The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.





#### GEO. W. PROUTY COMPANY,

.. MANUFACTURERS ..

Perfected Prouty Job Printing Presses,

WOOD PRINTERS' MACHINERY AND SUPPLIES.

128-130 Oliver Street.

BOSTON, MASS.

Established 1884 -

Bingham
and
Runge
Manufacturers of
Printers' Rollers

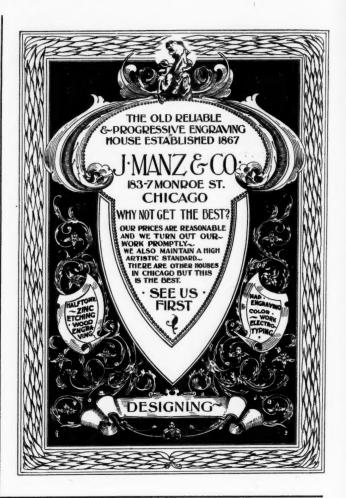
MEW PROCESS

No Pin-holes, but Rollers

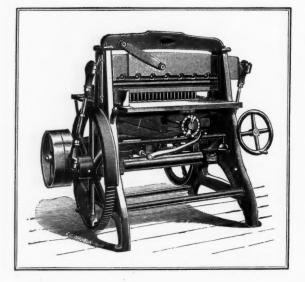
solid and smooth, Round and
True-

Prices cheaper than the dearest and dearer than the cheapest. But, always for the BESI

Bingham ord Runge
12-14-16-18 # Frankfort St
CLEVELAND O



# Brown & Carver



# ....CUTTER

IS DESIGNED ESPECIALLY FOR HEAVY AND LIGHT WORK REQUIRING ACCURACY....

IS SIMPLE IN OPERATION AND MECHANISM.

The Knife-bar is pulled down at both ends, insuring even cut.

The Knife is adjusted by a turn of the connecting rods at each side, and can never cut below into stick, nor fall short of the point to which it has been adjusted.

IS QUICK IN OPERATION AND NEVER WEARS OUT.

Twenty-five years' record for being the most accurate and reliable Paper Cutter.

Oswego Machine Works, Sole Manufacturers,

Oswego, New York.

# Positive Evidence!



Red Oak, Iowa, October 3, 1894.

ROCKFORD FOLDER CO., Rockford, Ill.:

Gentlemen,—It affords us decided pleasure to say a few good words for a number of your labor-savers, which we have recently added to our establishment. Among these, are one of your UNIQUE FOLDERS, POSITIVE MOTION JOGGERS and DUSTLESS DRYING RACKS. We have found the material and workmanship on all of these to be strictly first-class, and, so far as the folder is concerned, we made a careful investigation before purchasing the same, and can say that we think it preferable to many machines that cost a great deal more money. We have had it in use some little time now and it has given us perfect satisfaction, and improves the looks and convenience of our paper 100 per cent. We had no trouble whatever in starting it and operating it from the instructions which you sent. The Jogger, to our notion, is one of the best things of the kind on the market, the positive motion being preferable to the uncertain spring motion which operates the majority of these machines. The Drying Rack is one of the greatest conveniences that we have ever added to our establishment. We expect to add other of your labor-savers before long. We find that a progressive print shop cannot afford to be without them.

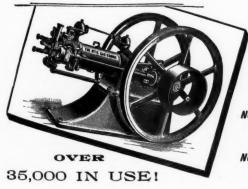
Thanking you for the uniformly courteous and gentlemanly treatment which we have received from you, we remain, Very truly yours,

THE OSBORNE & MURPHY CO.
Per T. D. MURPHY, Sec. and Treas.

# POWER FROM GAS OR GASOLINE.

# THE OTTO GAS ENGINE

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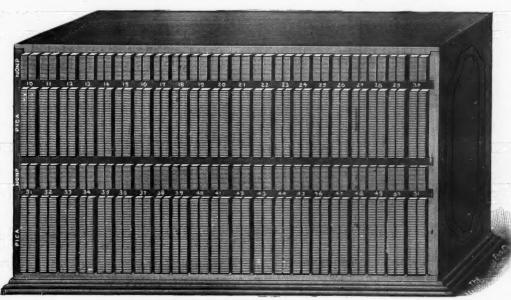
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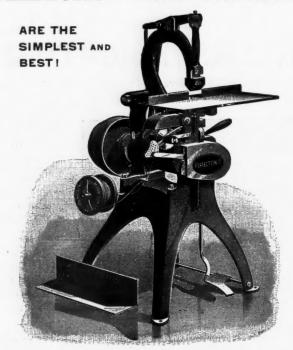
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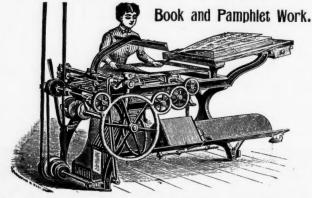
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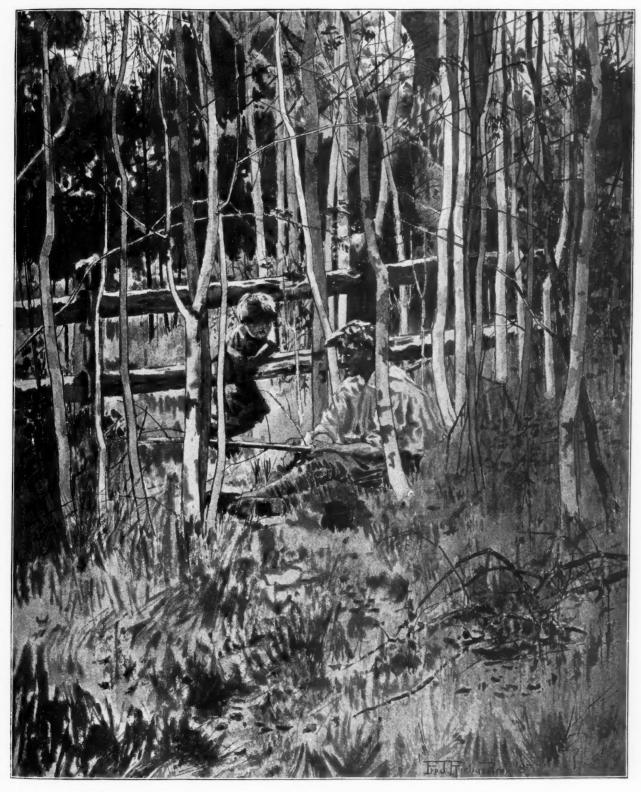


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